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John C. Freund

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PHILHARMONIC AND THE NEW SYMPHONY MAY UNITE FORCES

Report that New York's Oldest and Newest Orchestras May Combine Personnels and Funds When Stransky's Contract Expires—Officials of Organizations Declare that "Plans Are Indefinite"—Bodanzky Ensemble Changes Name to "National Symphony"

AT the expiration of Josef Stransky's contract as conductor of the Philharmonic Society, this organization and the New Symphony Orchestra, organized last winter, may pool their personnels and funds. A report to the foregoing effect was current in New York this week. It is further reported that Artur Bodanzky may conduct the combined forces and that the name of the Philharmonic will be retained.

Henry E. Cooper, president of the board of directors of the Philharmonic, was quoted as confirming the report, but to a representative of MUSICAL AMERICA he denied the statement as "premature and exaggerated." "The question of the merger," he stated, "is too indefinite to discuss at the present time."

Business Manager S. E. Macmillan, of the New Symphony, also declined to make any statement, and Manager Felix Leifels, of the Philharmonic, was reported to be out of town.

Willem Mengelberg, the famous Dutch conductor, has been invited to conduct the New Symphony next season with the leader, Mr. Bodanzky, but it is not known how his engagement is connected with the reported merger.

The following statement was given out by Mr. Macmillan relative to the new name of the Bodanzky organization:

"Application has been made in Albany in the office of the Secretary of State for permission to change the name of the New Symphony Orchestra, Inc., of the Musicians' New Orchestra Society to the National Symphony Orchestra, Inc. The change, if approved, will be made effective at the end of the present season.

"The proposed change has been undertaken because of the similarity of the name of the New Symphony Orchestra, conducted by Artur Bodanzky, and that of the New York Symphony Orchestra, over which Walter Damrosch presides.

"When the New Symphony was organized, a little more than a year ago, by a group of orchestral players working co-operatively, they chose the name by which they have been known from a list of names because it contained the basic idea of the organization, which was a symphony orchestra and a new one.

"After the orchestra began giving concerts, however, the attention of the management was called to the similarity of names by Paul D. Cravath, attorney for the Symphony Society of New York. Mr. Cravath explained that the similarity was causing complications in the office of his organization, although it had made no difficulties in the office of the latter organization. In view of the circumstances, however, the management of the New Symphony Orchestra



E. ROBERT SCHMITZ,

Photo by Edward Tayer Monroe

Brilliant French Pianist, Whose Devotion to Modern Music Has Been Rewarded by Nation-Wide Appreciation of His Work. (See Page 8.)

used its full name to prevent so far as possible any mistakes in identities.

"It was not deemed advisable to make a change in name in the middle of this, the second season of the New Symphony, but now that the season is approaching its close, the directors have taken action to prevent repetition of the complications for a sister organization next year. There also will be time for the New Symphony to impress its new name upon the public before the beginning of next season, for which not only Mr. Bodanzky but also Willem Mengelberg, conductor of the Concertgebouw Orchestra, of Amsterdam, Holland, have been engaged as conductors."

Another Senate Bill Limits Concert and Opera Ticket Sales

WASHINGTON, D. C., March 17.—Another bill to prohibit District of Columbia theaters and opera houses selling tickets

in excess of the actual seating capacity has been introduced in the Senate by Senator Sherman of Illinois.

Theater managers here are much opposed to the bill as being needless and tending to impose undue hardships. A fine of \$10 is imposed for each violation, and persistent failure to observe the law will result in forfeiture of license.

The bill covers opera houses, concert halls, theaters and other places of assembly as well as motion picture houses.

The bill is identical with that introduced in the House last week by Representative Wheeler of Illinois. A. T. M.

Rumor of Alexander Siloti's Death Contradicted

The reported death in Russia of Alexander Siloti, the noted pianist, is contradicted in a recent issue of the *London Telegraph*. Siloti is stated to be alive and well at Helsingfors. The report of his death appeared in press dispatches published here two months ago.

\$10,000,000 HALL AS MEMORIAL IN NATIONAL CAPITAL

Congress Donates Site for Great Music Festival Building—Authorizes Organization to Raise Fund for Structure As Tribute to War Dead—Auditorium Will Seat 7000

WASHINGTON, D. C., March 24.—According to Representative Royal C. Johnson of South Dakota, the nation's greatest victory memorial is to be erected here at a cost of \$10,000,000, in the form of a great auditorium building for the holding of musical festivals, conventions, conferences, and other gatherings. Says Mr. Johnson (who served in the World War as a captain):

"Congress has donated the site for the building on the spacious Mall, about halfway between the White House and the Capitol, adjoining the new National Museum, and has authorized the George Washington Memorial Association to collect the necessary funds for its construction and maintenance—\$10,000,000.

"Plans for the building were submitted in open competition by many of the leading architects of the country. From them the Society of Fine Arts selected the design submitted by Tracy & Swartwout, architects of the Missouri State Capitol, and of other public buildings throughout the country.

"It is the essence of the memorial idea and of the plans that the building shall be at once a noble monument to the men and women of the great struggle and importantly and nationally useful. It will supply a long-felt national want—an edifice that will be the national center of the quasi official and unofficial public life of the Nation. There is no place in the National Capital large enough or dignified enough to house the great social gatherings, conferences, and conventions that will naturally be held in Washington, such as the annual meetings of the great national associations and patriotic societies, inauguration functions, international conferences, musical festivals, and so forth.

"The National Victory Memorial Building will contain an auditorium accommodating more than 7,000 persons, several smaller halls and reception rooms; a banquet hall seating more than 700 persons; a special room for each state in the Union and for each of its outlying possessions; national headquarters rooms for the George Washington Memorial Association, the National Council of Women and its affiliated organizations, and for the American Legion and other patriotic, industrial, social, and civic bodies of a national character.

"The national victory memorial building conception has been approved by persons high in the official, educational, social, and industrial life of the country, including the President, all the members of the Cabinet, and the governors of all the States. They commend it as a most necessary addition to Washington's great group of national buildings as well as a fitting tribute to the epoch of the World War. The idea has also been indorsed by the churches and the most prominent fraternal, patriotic, and social organizations of national scope.

"The building, together with the endowment fund, will be administered by the Board of Regents of the Smithsonian Institution, of which the President of the United States is the presiding officer."

A. T. M.

Boston Secessionists Busy with Plans for New Orchestra



Photo by Keystone View Co.

Principal Figures in the Recent Agitation Between Members and Managers of the Boston Symphony: In the First Picture, Left to Right, Are Jean Bedetti, Frederic Denayer, Gustav Heim, Albert Sand, George Wendler. Gustav Heim Had an Offer from Detroit Symphony Orchestra, Which He Has Accepted. On the Right: Julius Theodorowicz, Second Concertmaster, for Twenty-one Years a Member of the Orchestra, and Among Those Who Did Not Strike

BOSTON, March 20.—As the Symphony Orchestra (minus the thirty-two seceders) is on its final Southern tour this week, there has of necessity been a temporary lull in the active hostilities between the management and the unionists. The latter have not rested, however, but have been busy with their plans for starting a new union orchestra.

On Tuesday it was given out that four wealthy women of Boston were willing to give \$25,000 each toward the expense of forming the new band. On Wednesday we read that the Boston music dealers, fearing a loss of business if the city should lose its orchestra, were prepared to furnish the necessary funds. On Thursday came a new report of a prominent State street banker (name discreetly withheld) who would back the new organization provided the concert to be given by the union men next Sunday proves an artistic and financial success.

On Friday, at a meeting held under the auspices of the League for Democratic Control to discuss the recent trouble of the Symphony, there was passed "a resolve to empower a committee to investigate the possibility of starting a new symphony orchestra in Boston with the dismissed members of the present orchestra as a nucleus." Speakers at the meeting included Arthur Berenson, attorney for the dismissed players; Fredric Fradkin, ex-concertmaster, and Allan L. Langley, secretary of the union players' committee. Mr. Fradkin reviewed the incidents leading to his refusal to rise at the concert two weeks ago, for which he was dismissed, and said that he was not the only one who did not stand, that there were ten others who kept their seats.

"Judge Cabot must realize," declared Mr. Fradkin, "that if he wants to keep the orchestra, not merely the name of the orchestra, he must go to the unrestricted field for players, and he has the wrong idea of what is the unrestricted field."

Mr. Langley characterized the men who were "locked out" by the trustees, as the men who were most anxious for the orchestra to hold together and not as men who were working for its dissolution, as has been charged.

"Last year," he said, "twenty men left the orchestra; the year before, twenty-two were discharged as Germans; there

are thirty-two of us out now and there are twenty men who will leave the orchestra at the end of the season as they are under contract for next year elsewhere.

"Twenty-odd men who are now playing in the orchestra are in the union. They have only the permission of the union to finish the season. They can remain next year if the orchestra is unionized; if it is not they will have the choice of accepting a life sentence in the Symphony or of seeking union work.

"It has been said that the orchestra did not lose much when it lost us; it lost a solid block of nine first violins, nine violas, a first trumpeter and a first tympani. They say that the union was seeking to disrupt the orchestra. Let me say that when it looked as if the orchestra would break up and the managers of other symphonies came to Boston to get our men, the union absolutely forbade the managers to deal with the musicians. That is how the union sought to break up the Boston Symphony."

The unionization of the Boston Symphony was also made the subject of the Open Forum this week at the Clarendon Street Baptist Church. George W. Coleman presided, and the chief speakers were Fredric Fradkin and Attorney Berenson; they predicted that Judge Cabot would find it impossible to fill the vacancies, although he was quoted as having said, "I'll replace every man if it takes ten years."

Mr. Fradkin again described his ejection from the dressing room by Conductor Monteux, at the Cambridge concert, and the scene next day, in Symphony Hall, when he failed to rise with the rest of the orchestra.

He offered new evidence of his allegation that the demonstration had been planned for Monteux by quoting the librarian as saying, just prior to the concert: "Fradkin, we're going to see this afternoon who's going to get ahead, you or Monteux." The speaker asked his audience "whether, in view of the insult to the orchestra by Mr. Monteux, and the evident intent to applaud him, I ought to have got up?" (Cries of "No.")

Mr. Fradkin continued: "I might not have been able to rise. Only a few weeks before, after the children's concert, I found myself stuck to my chair, by gum. And I might have been sick that afternoon. Yet the audience hissed me. They who hissed were discourteous (Cries of "Yes" and "Amen"); and at midnight that night, although I had apologized for any mistaken views, the management sent me a dismissal by special delivery, treating me like a beggar, not as a man.

"Judge Cabot is trying conscientiously

to follow Major Higginson, but forgets that times have changed, and that we have fought a war for democracy." The speaker was again applauded when he said: "Judge Cabot would not talk to one of his waiters in his club as he talked to the orchestra, because he knows that waiters would not stand it, while for a symphony player to throw up his job means disrupting home ties, and traveling 200 miles or more. All the trustees are men of money and power and are utterly unable to understand the point of view of a man who has to work for his living."

Concerts of Week

Edith Thompson gave a piano recital in Jordan Hall on the evening of March 16. Her program was built around MacDowell's "Keltic" Sonata and contained also a Chopin group, and works by Mozart-Silotti, Daquin, Debussy and Liszt. Miss Thompson is now a pianist with a mature and definite personality. Her attitude toward her music is always that of the genuine musician; she puts herself at the service of the composer and does not exploit her own individuality at his expense. Well known as an interpreter of MacDowell, Miss Thompson was convincing in her reading of the sonata. Her group of five Chopin Preludes was also skillfully played, several of them being less hackneyed than those usually chosen and therefore an agreeable change. The Nocturne and Scherzo were given with evident emotional understanding. "Ondine" and "Reflets dans l'eau," of Debussy, were the only modern numbers, but they showed her sympathy for the more coloristic music. Her tonal effects were good, but in Debussy's "Impressions" one had the sensation of looking at an attractive stage setting which was a little too brightly lighted. Liszt's Eighth Rhapsodie had appropriate fire and large sonority, but it is not one of the most interesting of the lot. Miss Thompson was very cordially received and escorted by a good sized audience.

Dorothy Landers, soprano, appeared above the Boston horizon as a new star last Wednesday evening in Jordan Hall. Two groups of songs by Wolf-Ferrari, Chabrier, Jacques-Dalcroze, Fourdrain, Rhené-Baton, Schubert, Bizet and Godard were followed by four Norwegian and four American songs. Miss Landers is evidently at the beginning of her career and under proper direction there should be great possibilities open to her for she has a fine voice, beautiful in quality and adequate in volume for a wide range of expression. Her performance, at present, is a bit premeditated; she has yet to master the art of giving a studied interpretation the appearance of naturalness

and spontaneity. Her diction, too, is unsatisfactory, but these are faults which can be overcome with proper guidance. An excellent voice and talent for expression are fundamentals which Miss Landers fortunately has in her possession. Some of her best singing was in the Norwegian group: "Mot Kveld" by Grondahl, was given with decided musical feeling as well as with a well sustained melodic line. The English songs were less happily chosen; some were not the best work of their authors and others were not worth placing on a program of good music. This has been known to happen in the American groups of many more famous singers. Miss Landers was greeted by a large and friendly audience which bestowed upon her both applause and flowers. Huyman Buitakan was an expert accompanist.

Ernesto Berumen, the Mexican pianist, appeared in Boston in a concert of his own for the first time on March 17 in Jordan Hall. He elected to play a Bach-Liszt Organ Fantasy and Fugue, the Gluck-Friedman "Ballet of The Happy Spirits," a Dance by Beethoven, Elegie by Rachmaninoff, Theme and Variations by Glazounoff, and a final group which included Debussy's "Danse" and novelties by Alfred Pochon, Ernest Guiraud and Manuel Ponce. The program, unfortunately, turned out to be less interesting than it looked, for the new works were musically undistinguished. Mr. Berumen was most enjoyable in the Rachmaninoff Elegie, the Gluck ballet music and the Glazounoff Variations. The latter are not of continuous interest but the better pages were played with sympathy and understanding. In the Elegie he was satisfyingly romantic, and gave some of his most convincing playing of the afternoon. The Debussy Danse, however, was too fast and erratic in rhythm. Mr. Berumen played to an audience of good proportions which clearly enjoyed his vitality and earnestness. C. R.

Purcell Opera, Lost for 200 Years, Revived in England

CAMBRIDGE, ENGLAND.—Purcell's opera "The Faery Queen" has been revived at the New Theater here with success, after a lapse of more than two centuries. The first and only previous performance of this old English master's work was given in 1693. The score was lost, and in 1701 an advertisement appeared in the London Gazette offering a reward for its discovery, but without result. Exactly 200 years later it was found in a dusty cupboard at the Royal Academy of Music in a bundle of manuscripts bequeathed to that institution.

America's First School for Perpetuation of Choral Ideals Founded by Paulist Fathers

Libby Castle Now Home of Famous Paulist Choristers—Boys Thoroughly Trained in All Branches of General and Musical Knowledge—Training's Aim to Combine Best Choral Traditions of European Institutions—Tuition and Maintenance Free to Students—No Denominational Lines Drawn—Boys Pursue Studies While on Tour—Students Come from All Parts of America

PICTURESQUELY placed in a pleasant landscape near the Hudson is the home of an institution familiar to music-lovers throughout the length and breadth of America. The Paulist Choristers took up their abode in Libby Castle last September, moving from their temporary residence at No. 3 Riverside Drive. The leasing of Libby Castle from the Rockefeller estate marked the founding of the first permanent Choir School of the Catholic Church in America. Here, on Fort Washington Heights, far up on the island, dwell fifty lads under the care of Father Finn (conductor of the choir), Father McGrath and Father Menton.

A chat with Father Finn during recess time one day last week made clear the aims and workings of the school and the choir which it perpetuates.

"We came to New York from Chicago a year ago last July after a career of some fourteen years in the western metropolis," said the director. "Our purpose in coming here was to establish the Paulist Choir on a more permanent basis as we felt that New York offered a wider scope for our activities. I believe that ours is the only organization of its particular kind, an organization which does both church and outside work and which is constantly at the disposal of all worthy movements with no religious or political lines drawn. Nor do we limit the personnel of the choir to Catholics; the personnel is a mixed one. When we sang in the throne room of the Pope a number of years ago, I recall that our head boy was a Protestant.

"Our idea musically is to combine all the best choral traditions of Europe, the traditions represented by such institu-

tions as the Sistine Chapel and Westminster Cathedral Choirs and the Schola Cantorum of Vincent d'Indy, in Paris. The Choir School of the Paulist Choristers is the first choir school to be opened under Catholic auspices in America. The Paulist Choristers were assembled originally at Chicago, in 1904, with the definite purpose of furnishing to America a great body of boys and men, whose ensemble technique and interpretative dynamics might help to restore choral music, primarily in the Church, then in the concert arena, to its long forfeited place of honor among the various departments of the musical art. During the fifteen years, which have ensued since the establishment of the organization, progress has been consistently made. From one end of this country to the

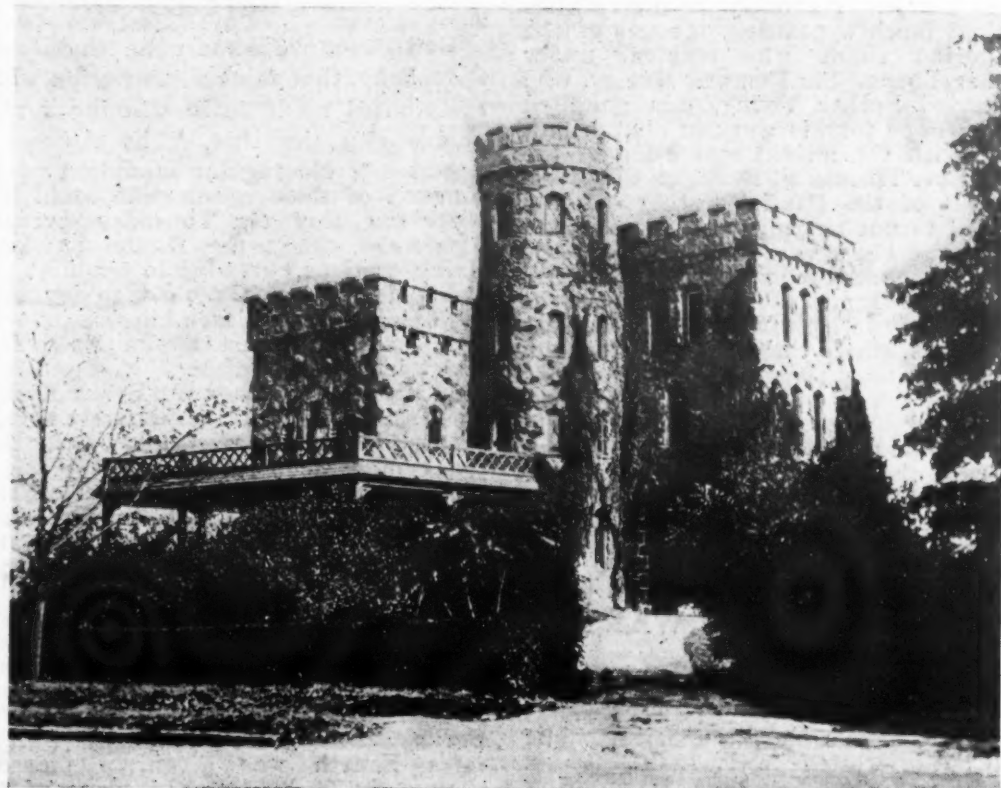


Photo by Perry

Libby Castle: New Home of the Paulist Choristers' School on Fort Washington Drive, New York



Photo by Mishkin

Helping Some Fellow-Students Solve a Difficulty: A Group of Paulist Choristers

other, throughout the Dominion of Canada, and in some capitals of Europe, the art of choral expression, which has become traditionally associated with the Paulist Choristers, has received increasing recognition.

"Such an undertaking could not achieve lasting or genuine success by haphazard methods. To insure perfection in vocalism, and to provide the enormous measure of skill required for the *a capella* forms, a choir school was necessary. And so in July, 1918, a choir school was founded.

Like a College Community

"In this school fifty boys live as a small college community. They receive

the most thorough and complete courses in all the common branches of education. They are rehearsed daily in all the technical branches of vocal and choral music, and are trained in musical theory. Music and general education are so carefully related in the curriculum, that the one in no degree trespasses upon the opportunity of the other.

"Our students have nothing to pay for; tuition and maintenance are gratis. This is purely a scholarship institution. The boys have to work hard, of course; they must acquire both a general and a musical education, and this requires effort. But they do it."

"Doesn't that bear out the contention that music is an excellent mind sharpener?" the writer said to Father Finn.

"It does. When a boy can analyze and thoroughly understand an intricate musical work, such as a fugue of Bach, you may be certain that other branches of education hold few terrors for him. The courses we give the lads are intensive, and when they graduate from the school their education has reached the point covered by the freshman year in college; they are ready to enter a university as a sophomore. The fact that the choir's activities keep the boys travelling a considerable amount is not permitted to interfere with their education. Their masters accompany them on the train and lessons and studies go on just as at home. Here's a fact, I think, that proves that this intensive study makes boys keen students and develops minds: On one of our concert tours, when we covered 25,000 miles, there wasn't a boy that failed to pass the regents examinations. This despite the fact that we spent six months on the trains! A day on the road is just the same as a day at the school, for all the academic periods of an ordinary school day at home are conducted by the teachers on the train. The Choristers always have their own cars and it is interesting to see them absorb information about various subjects as the train speeds along.

"The Paulist Choristers are a nationwide organization and candidates are examined annually in the strategic cities of the country. We have students from all parts of America, lads from the Far West, the Middle West and many from the East.

A Six Months' Tour

"To revert for a moment to that six months' tour, which we made from Jan. 1 to July 1, 1918. In that period of time we gave 238 concerts appearing in 113 cities, which is something of a record, I think you will admit. The tour was undertaken from patriotic motives. Financial beneficiaries were the French Relief Fund and the many war relief funds local to the cities visited. The Choristers netted these various funds in excess of \$50,000.

"As for training boys in music," replied the director to a query, "I find it easier to teach them to sing at sight than it is to teach men. Their minds are more flexible, of course. But if one interrupts lessons for even a few days the boys get rusty and ground has to be re-covered. That's the difficulty: one has to be 'on the job' all the time. I think ours differs from the average choir school in this, that the latter stops when the boy's voice changes, whereas we 'sing the boy through the break.' A boy doesn't leave the Paulist School till he's about twenty—our youngest boy is eight and one-half. We have a system of bridging the voice 'breaks'; at the right time we transfer a boy from first soprano to second so-

[Continued on next page]



Father William Joseph Finn, Director of The Paulist Choristers of New York

prano, then to alto, and so on. This is contrary to the English principle, and the difference in tone quality between an English choir and the Paulists is a marked one."

Long Leaders in Religious Music

The Paulist Fathers, whose church is located at Columbus Avenue and Sixtieth Street, have long been leaders in religious music. As early as the sixties against much opposition, the use of the Gregorian chant was started, under Father Young. Sir Edmund Hurley, who succeeded Father Young, was knighted by the Pope for his work in church music. With the advent last June of the Very Rev. Thomas F. Burke as Superior-General of the Paulist Fathers, it was decided to put singing on a more stable and broad basis with the establishment of a permanent choir school. Father William J. Finn had been assigned in 1918 to duty in New York by the Paulist Choristers when they met in Chicago, and since that time he has been conductor of music at the Paulist Fathers, New York. Father Finn, who was a professional musician in Boston before entering the church, has been honored by Pius X. with the title Magister Cantorum, while the degree of Doctor of Letters was conferred upon him by Notre Dame University. B. R.

MAX BRUCH IN WANT

American Musicians Contributing to Support of Venerable Composer

Concert artists and the musical public will be interested to learn that Max Bruch, the noted composer, is suffering as a result of the unsettled conditions in Germany. In a letter sent on Feb. 2, written from Berlin-Friedenau to his friend, Eddy Brown, the violinist, Dr. Bruch writes in part as follows:

"In view of the extremely sad conditions under which artists, among others in Germany, are living, and in recognition of the work I have done for many years for the violin and violinists, some of the artists decided to have me share with them in the benefits derived from concerts that they give in America. Among the first who conceived that beautiful idea was you, my dear sir. On Jan. 26 of this year I received through K— of Berlin, in your name, a check for — marks. I am not in a position, at the present abnormal and terrible time, to decline such a contribution toward the relief of my suffering, for with the present high prices it is barely possible to eke out an existence. You may be convinced that I appreciate your action at its full worth."

PLANS SUMMER CONCERTS

Edwin Franko Goldman to Conduct Series on Columbia Campus

The third season of the Columbia University Free Summer Concerts will start on June 7, and continue until Sept. 3, making a total of twelve weeks instead of ten weeks, as heretofore. The concerts will be given by "The Goldman Concert Band," formerly the New York Military Band, under the direction of Edwin Franko Goldman. Concerts will be given on the Green at the University, on Monday, Wednesday and Friday evenings.

Because of the popularity of the concerts during the past two seasons it has been decided to extend them to various parts of the city. Therefore, on each Tuesday and Thursday evening, during the twelve weeks' season, concerts will be given outside of the University. The entire undertaking, however, is to be under the auspices of Columbia. Mr. Goldman, who organized, managed and conducted these concerts from the start, will again have complete charge. The concerts have been made possible through the generosity of public-spirited citizens, among whom are Mrs. Helen Hartley Jenkins, Murray Guggenheim, Mrs. Daniel Guggenheim, Mrs. Elizabeth Milbank Anderson, Mrs. E. H. Harriman, Mrs. Simon Frankel, Mrs. M. R. Hambur, Mrs. Clarence Millhiser, Thomas F. Ryan and Felix Warburg. The public at large, particularly those who have attended the concerts in past seasons, have also done much to make these concerts possible by contributing smaller amounts.

New Singers Impress Monte Carlo

MONTÉ CARLO, March 4.—Among the recent successes at the opera have been "Traviata" and "Lucia" with Mme. Borghi-Qerni and the tenor, Gigli. Both of these artists were discovered by Raoul Gunsbourg two years ago and are now the most popular singers at the opera house. PIERRE BOREL.

BOSTON SYMPHONY LIMPS INTO N. Y.

Monteux Changes His Program Because of Reduced Forces

Evil days are come upon the Boston Symphony, that famous institution which contributed no little in winning for its native city the title, "The Athens of America." No regular attendant of the concerts of this organization could help observing this on Thursday evening, March 18, when the Boston band, its string sections curtailed to ten first violins and nine second violins, to say nothing of only a half-dozen basses, gave the last evening concert of its New York series in Carnegie Hall.

In a proscenium box sat Franz Kneisel and Louis Svecenski, respectively former concertmaster and solo viola of the Boston symphonists. And in the place of the deposed concertmaster, Fredric Fradkin, sat their colleague Julius Theodorowicz. What has befallen the Boston troupe has been related in the news columns of this journal. Fact is that the orchestra is no longer the great organization it was; and its performances of last week hardly call for critical consideration. The loss of members caused a complete change of program. Instead of the Berlioz "Fantastic" Symphony Beethoven's Fourth was given, a pleasant change, be it known. In place of the Carpenter Concertino for Piano and Orchestra with E. Robert Schmitz, pianist, and the Overture to Wagner's "Flying Dutchman" one heard a group of Wagner pieces, the "Lohengrin" Prelude, the "Waldweben" from "Siegfried," the "Siegfried Idyl," and three "Meistersinger" excerpts, played without pause, the Introduction to Act III, the "Dance of the Apprentices" and what was listed as "Homage to Hans Sachs."

Mr. Monteux got an ovation when he appeared and twice during the evening he had to bring his men to their feet to acknowledge the applause with him. The American public is sympathetic, if it is anything, and it took occasion to express its pleasure at hearing part of the Boston symphony orchestra, as long as it could not hear the whole body. The Beethoven symphony was played with considerable classic feeling. But it was in the "Waldweben" and the "Siegfried Idyl" that Mr. Monteux did his best work of the evening. These two pieces he conducted admirably, obtaining exquisite results from his men. Barring the thinness of the string tone, due to the comparatively small number of violins, the "Lohengrin" Prelude was also finely given, the climax prepared by Mr. Monteux with a sure touch. A. W. K.

The Saturday Concert

The Boston Symphony—or what is left of it—gave its final New York concert of the season last Saturday afternoon before an audience which partly filled Carnegie Hall. The program, altered in part to fit the capacities of the shrunken band, comprised the "Fidelio" Overture, Mozart's G Minor Symphony, Borodine's "In the Steppes," Debussy's "Petite Suite" and Goldmark's "Sakuntala" Overture. After the symphony the audience indulged in a demonstration of good feeling. It was rather as a flattering unction, however, than a signal of satisfaction over the performance of Mozart. Instrumental curtailments apart Mr. Monteux played the adorable work as though his sole objective were to get it over with as quickly as possible. Similarly, the "Fidelio" music. The audience seemed to obtain its chief satisfaction from the early written, though charming music of Debussy, which Henri Büsser has orchestrated with skill and taste.

Of course, the orchestra sounded more or less invertebrate in the more massive and highly colored work of Goldmark and even in the compositions less rich of texture. Mr. Monteux strove to maintain as good a balance as possible but the lack of a firm string foundation impressed the hearer constantly and proved to be more disturbing than the rough playing and lack of precision noted in the symphony. H. F. P.

Chaliapine, Alive and Well, Directs Bolshevik Opera Houses

NICE, FRANCE, March 4.—M. Y. Semiakine, who recently returned to Nice from Russia, reports that the bass, Feodor Chaliapine, is still living and in good health. "Those who believed the press dispatches that Chaliapine had died

of cholera or had been killed by the Bolsheviks," said Mr. Semiakine, "will be glad to know that both he and Maxim Gorky are in the best of health and in high standing with the Bolshevik Government. Moreover, Chaliapine has been made General Director of the Bolshevik opera houses at Moscow and Petrograd." PIERRE BOREL.

Los Angeles Honors for Mana-Zucca



Photo by Witzel

Mana-Zucca, Who Has Scored a Brilliant Success on the Pacific Coast.

LOS ANGELES, CAL., March 9.—By this picture it will be seen that Los Angeles had added Mana-Zucca to its bouquet of favorites. She made a great success in playing with the Los Angeles Symphony at two concerts. Since that time she has been enjoying the hospitality of new and old friends and a variety of automobile trips. Last night Mrs. Anna Ruzena Sprutte entertained in her honor. Miss Zucca says she expects to say in Los Angeles several weeks, until the East gets "dug out" at least. W. F. G.

Vera Curtis Engaged for Important Concert and Festival Appearances

Vera Curtis, the Metropolitan soprano, has been engaged as soloist for the next Worcester Festival, where she will sing the soprano part in Franck's "Beatitudes." On April 13 she will be soloist at the concert of the Mendelssohn Glee Club of New York at the Hotel Astor, on April 23 with the Fitchburg Choral Society at Fitchburg, Mass., in Gounod's "Redemption." Miss Curtis recently achieved a fine success, appearing three times in two days in New York. On Saturday afternoon, March 6, she was soloist with the Mozart Society, and on the same evening sang the Priestess in "Aida" with the Metropolitan forces at the Academy of Music in Brooklyn. The following evening she was soloist at the Metropolitan's Sunday night concert, scoring in the "Un Bel Di" aria and in songs by Gretchaninoff and Mary Helen Brown.

Rachel Morton-Harris To Make Début

Rachel Morton-Harris, soprano, who appeared at Aeolian Hall, New York, in recital on March 26 is making her recital début at Boston at Jordan Hall on Monday evening, March 29. Mrs. Harris will again be assisted by Isidore Luckstone at the piano and is repeating her New York program, which includes classics by Handel, Arne, Purcell and Bach, "Lieder" in English by Schumann, Slonoff, Schubert, Tchaikovsky and Brahms, French songs by d'Erlanger, Barrère, Wekerlin, Hue and Widor and American and English songs by Luckstone, Kramer, Leoni and McGill.

PLEDGE SUPPORT TO HERTZ'S ORCHESTRA

Audience Promises Help as San Francisco Forces End Season

SAN FRANCISCO, CAL., March 16.—The final concert of the season was given by the San Francisco Symphony on Sunday afternoon. The program included Beethoven's Symphony No. 5, which was received with even more than the usual appreciation. Dukas' Scherzo, "The Sorcerer's Apprentice," and Wagner's Prelude to "The Mastersingers," completed the program.

After Mr. Hertz had been presented with flowers and the orchestra had acknowledged the prolonged applause, John D. McKee, president of the Musical Association, made an appeal for more funds. He asked for opinions from the audience as to the advisability of continuing the concerts next year. A man in the audience shouted that every one would help. Mr. McKee called for a vote and every one rose in response to the question, "Do you want the orchestra another year?"

"Then prove it by your subscription," replied Mr. McKee, and a goodly amount was forthwith promised.

It is inconceivable that San Francisco should allow this splendid organization to disband and unquestionably the needed guarantee will be forthcoming.

The fifth "Pop" concert of the season was given by the Chamber Music Society on Tuesday evening. Beethoven, Haydn, Schubert, Bourgaull-Duconray, Goossens and Debussy furnished variety enough for the most exacting, while the musicianship displayed by the players stamped this one of the most enjoyable programs yet given.

Alfred Cortot, the French pianist, played before a crowded house at the Columbia Theater on Sunday afternoon. His program included the twenty-four Preludes by Chopin. Vivaldi, Ravel, Saint-Saëns, Albeniz, Debussy and Liszt were the other composers represented and each was finely interpreted by the brilliant artist.

The fifth concert for members and guests of "La Boite à Musique" was given at Sorosis Hall on Wednesday evening. Debussy's suite, "En Blanc et Noir," for two pianos, was played by Tina Lerner and Vladimir Shavitch. Horace Britt gave several delightful cello solos, with Ruth Muzzy Conniston at the piano, and Charles Bulotti sang "Ah, Moon of My Delight" and "Cielo e Mar."

A concert for school children was given by the San Francisco Symphony on Saturday morning at the New Fillmore Theater, under the auspices of the City and County Federation of Women's Clubs. It was arranged by Mrs. M. E. Blanchard, chairman of the Music Committee. Over 2000 children were present and Alfred Hertz said that playing for them was one of the orchestra's most delightful experiences. The "Nut Cracker" Suite gave special pleasure.

For the past five years the Sunday afternoon "Half Hour of Music" has been a feature at the Greek Theater. They were instituted by William Dallam Arms and are directed by Samuel J. Hume. A new series began last Sunday afternoon, when O. Gordon Erickson, baritone of the Community Service Department of San Francisco, gave an enjoyable program. He was accompanied by Edna Poole Erickson.

Christiane Eymael, formerly of the Paris Opera House, gave a concert at the Scottish Rite Auditorium on Tuesday evening for the benefit of the American Legion. She pleased a large audience with a program sung principally in French. Her voice is a powerful dramatic soprano, and was at its best in the aria from "Hérodiade," by Massenet. E. M. B.

Josef Hofmann in Portland, Me.

PORTLAND, ME., March 22.—Josef Hofmann gave the entire program of the eighth concert of the Municipal Series to a crowded hall on March 19. Among the most interesting numbers were three by Dvorsky, "Penguin," "East and West," and "Sanctuary," which were immensely enjoyed and were of added interest after the recent expose of Dvorsky's identity. The program concluded with a masterly performance of Liszt's arrangement of Wagner's "Tannhäuser" Overture. He then played eight favorites, including "The Erlking," two of Mendelssohn's "Songs Without Words," ending with Rachmaninoff's Prelude in C Sharp Minor. A. B.

Lada Refuses Tempting Offer In Order To Continue Career

Dancer's Father Offers her \$200,000 and Trip Around World—Artist Refuses to Leave Work—Successes In Pennsylvania Recitals

THE promise of luxury, apparently, cannot tempt Lada, the American dancer, from her devotion to dancing. For this well-known artist had refused an offer made by her father, William Schupp, head of the whaling industry on the Pacific Coast, of a gift of \$200,000 and a trip round the world together with a full title to the Pawling Manor estate, if she will give up her career and take up a life of ease and luxury. Lada has refused the offer and will continue giving dance recitals.

In the last few weeks, following her two most successful appearances in Carnegie Hall, New York, Lada has been winning new laurels in a tour through nearby states. In Harrisburg, Pa., assisted by Frederick Gunster, tenor, and the Pawling Trio, she offered a program full of quaint charm and grace. Among her numbers were the "Blue Danube," Valse Triste by Sibelius, MacDowell's "Shadow Dance," Spross' "Sweet, Sweet Lady," and a Hungarian Dance. Original in her costuming, and forceful in the creation of her offerings, her dancing roused unusual response. Similar impressions were made on audiences in Scranton and surrounding Pennsylvania cities, and in Paterson, N. J. In the latter city, Lada appeared at the Lyceum Theater, assisted by Signor Viglione, violinist. Again her gifts aroused much enthusiasm, the dramatic force of her work being shown in the number, "Yohrzeit," a Hebrew lament,



Lada, the American Dancer, with Her Famous Pet Dog, on Tour

in which the dancer gave evidence of her admirable talent in acting as well as dancing. Her program in Paterson was so successful that she was forced to repeat it the following night to crowded houses, and in the afternoon offered a matinee of dance numbers for children.

FOUR EMINENT PIANISTS PERFORM

Godowsky, Levitzki, Ornstein and Rubinstein Give a Concert with Ampico

Four eminent pianists, Arthur Rubinstein, Leo Ornstein, Mischa Levitzki and Leopold Godowsky, gave a joint concert in conjunction with the Ampico reproducing piano, on Sunday evening, March 21, before an audience which filled the Hippodrome to capacity.

Rubinstein played the Albeniz "Triana" and Schubert-Tausig, in his customary rapid and brilliant fashion. He was heartily applauded.

Ornstein offered the familiar Liszt Liebestraum, the Scott "Danse Nègre" and the Liszt Thirteenth Hungarian Rhapsody. He was so wildly applauded that he was obliged to add his own "Impressions of Chinatown," which further moved the throng to thunderous clamor.

Levitzki presented the Stojowski "Danse Humoresque," Liszt's Sixth Rhapsody, the Rubinstein Staccato Etude and several encores. The audience clamored for more and to its delight Mr. Levitzki responded. Few pianists have received such a hearty reception in New York.

Godowsky's art was exemplified in his Chopin group, which concluded the unique concert. His playing won him numerous recalls.

Not the least interesting feature was the playing of the Ampico. The instrument performed astonishing feats; for instance, the soloist would stop suddenly and the Ampico would continue the composition without any apparent difference.

Albert Spalding Flies Over Dayton, O.

Before his recent concert at Dayton, O., Albert Spalding, the American violinist, who during the war was in the aviation service in Italy, made a flight over McCook Field with his accompanist, Andre Benoist. Officers and men from the two aviation fields, attended the concert in a body. Orville Wright was also present. After the concert, Mr. Spalding was given a dinner at the Dayton Club.

MME. ALCOCK WINS IN CHICAGO DEBUT

Contralto Soloist with Stock Forces—Other Events in Windy City

CHICAGO, March 20.—Hans Hess, the Chicago 'cellist, gave his annual recital at Kimball Hall last Thursday evening before an interested audience and brought to hearing a program which had extensive range and variety of styles. The Sonata by Piatti, which began the concert, is an interesting work. It is in four movements of sufficient musical worth and contrast to hold the listener, and Mr. Hess played it with musical taste and technical skill. He made also a fine impression with his playing of an unknown concerto, the second, by Hollman. A fine tone, good artistic ideals and a clean technique are the salient traits of Mr. Hess's art, and these were all displayed in his recital.

The program also included "Adelaide," by Beethoven, arranged for 'cello solo, but not particularly effective in this setting; some short pieces by Godard, Fauré, Popper, Gluck, Dittersdorf-Kreisler, Chopin-Klengel and Boccherini. A very fine piece of colorful writing was that by Charles Lagourge, "Et l'Angelus Sonna," dedicated to Mr. Hess. Juul Rosine played good piano accompaniments.

The children's concert of the Chicago Symphony, given at Orchestra Hall last Thursday afternoon under the direction of Frederick Stock, again drew a capacity audience of children and grown-ups, and the explanatory remarks of Mr. Stock and the light character of the music made the affair, as those which have preceded it, a most enjoyable one.

Merle Alcock, contralto, was the soloist at the regular Friday afternoon concert of the Chicago Symphony and scored a distinguished success with a set of three sacred songs under the caption "Salve Regina" by Pergolesi, and an air from the second act of "Samson and Delilah" by Saint-Saëns. The Pergolesi numbers were arranged and orchestrated by Mr. Stock from photographs of the manuscripts sent from the Public Li-

brary of New York and proved especially fine. Mme. Alcock disclosed those traits which have brought the American artist into the prominence so richly deserved, an ingratiating stage presence, intelligence in the choice of selections and a vocal endowment which brings to notice a voice of very smooth and even range, of sympathetic and rich quality, and of dramatic power. She triumphed with all her numbers and her Chicago debut was a most successful one.

Mr. Stock had also put on the program a Mozart overture, "The Impresario," the Schubert "Unfinished" Symphony, a new composition by Adolf Brune, of Chicago, called "A Fairy Tale," a suite from the "Tableaux d'une Exposition" by Moussorgsky, orchestrated by M. Tousemlov, and the Hungarian Dances by Brahms-Dvorak, from the fourth book. The Moussorgsky Suite proved both interesting and entertaining, and the Brune piece, a short symphonic poem, has several new orchestral effects which were well received. Mr. Brune was led forth by Mr. Stock to acknowledge the approval of the audience.

Harold Henry, the pianist, after his success as soloist with the Seattle Symphony last week, was immediately re-engaged for an appearance with the orchestra for the season of 1920-1921.

Fritz Renk, Chicago violinist, who recently won a success in his recital at Kimball Hall, was one of the soloists at the orchestral concert at Lincoln Turner Hall, under Martin Ballman's direction, last Sunday and again made a fine impression.

A trio made up of Hazel Renninger, Jeannette del Bavrios and Rella Yastrow, was featured in the new work entitled "Old Folks Trio," at the song recital given last Monday evening at the Whitney Tew Studios.

Liela A. Breed was hostess at a tea given in honor of Florence Lang, the young soprano, who made a successful debut in concert at her recital at the Blackstone Theater last Tuesday afternoon.

Carl Craven, tenor, has just returned from Grand Rapids, Mich., where he appeared with the St. Cecilia Society. He was also one of the recitalists last Sunday afternoon at the regular Twilight Musicales given at the Edgewater Beach Hotel.

At the Parkway Hotel last Wednesday evening a special program was presented in honor of St. Patrick's Day by Fritz Renk, violinist, and Rose Fallon, contralto. M. R.

THIRD SCHNITZER RECITAL

Pianist Enthusiastically Applauded at Last Program of Series

Concluding a series of three recitals for the season in New York, Germaine Schnitzer, a pianist whose admirers always flock to hear her, gave an admirable program in Aeolian Hall Saturday afternoon, March 20, and was enthusiastically applauded. She began with the Paradies "Sixieme Sonate," a quaint and attractive work of marked eighteenth century flavor. Schumann's "Carnaval" followed and there were subsequent numbers by Schubert, Chabrier, and Rachmaninoff, with two of the Brahms waltzes, Nos. 2 and 6 of Op. 39, which were particularly well played. The Saint-Saëns Toccata, Op. 111, was given by request. Several extras were added after Liszt's Ninth Hungarian Rhapsody. The pianist played with her usual high technical attainments, with grateful clarity, and with something of heroic vigor as well as feminine sensibility, but with some hardness of her usually musical tone. O. T.

DE TREVILLE'S RECITAL

Soprano Will Offer Many Novelties in Aeolian Hall

At a recent Walter Hampden performance of "George Washington" in New York, Yvonne de Trévillé assumed the rôle of hostess to 150 small school children who attended the matinee. On April 10 when the singer appears at Aeolian Hall (in costume recital) she will have the assistance of Ruth Kemper, violinist, and Claude Warford, the composer.

American songs, included in each of the program's four groups, will be an additional feature. Numbers programmed will be comprised from the works of Tartini, Crist, Martini, Hopkinson, Wieniawski, Foster, MacDowell, Auber, Huss, Grasse, Debussy, Kreisler, Kramer, Wolff, Warford and LaForge. Polish, Roumanian and Swedish folksongs, arranged by Miss Trévillé, will also be of interest.

BOLM AND BARRERE FORCES IN PROGRAM

Ballet Intime Assisted by Little Symphony at Carnegie Hall Concert

Adolph Bolm's Ballet Intime and the Little Symphony, George Barrere, conductor, joined forces on the evening of March 17 in a program of much delicacy, at Carnegie Hall. For the intine qualities in the art of both forces a smaller auditorium might have been preferable had there been one of sufficiently elastic quality to house the capacity audience which attended.

Although Mr. Bolm's offerings had been paralleled earlier in the season with the New York Symphony, repetitions did not detract from the refreshing quality of these choreographic arabesques. Mr. Bolm again presented his resplendent and virile conceptions of the Rachmaninoff Prelude in G Minor, the Assyrian Dance by Maloof-Griffes, and the Albeniz Seguidilla, types of dances in which he is an exponent, unsurpassed. His new offerings, more delicate sides of his work, were the Wieniawski Mazurka and the "Butterfly" Etude, wherein he essayed exhibitions of the classic dance with a grace, unique but not unmasculine. As at his former programs, his flashing Seguidilla had to be repeated. His assisting artists once more displayed the niceties of their training in the finely-conceived Tchaikovsky Humoresque, Liszt's "Dream of Love," Fauré's Pavanne, "Papillon," by Grieg, Valse by Chopin, "White Peacock" by Griffes, and "Hopak" by Moussorgsky. The new offerings were the "Bal Masque" of Liszt, a delicate variation of a Pierrot episode, and Percy Grainger's lovely "Irish Tunes." This last, done in honor of the day, and based on folk dances, enhanced the charm of Mr. Grainger's fragment of Irish folk music and was enthusiastically welcomed by a large audience, which constantly appreciated the delicious offerings of the evening.

Mr. Barrere also gave delightful moments in his solos comprising Mozart's Menuet and Bach's Polonaise and Baderie, offering them with his usual subtlety. His forces were, however, not at their best, their fainter-hued offerings being somewhat engulfed by the huge spaces of the auditorium. Besides assisting the dancers in several of the offerings they gave Rameau's "Les Fêtes de l'Hymen et de l'Amour" and Perlehou's Suite Française. The Duo-Art piano, which supplied the accompaniments in a great number of the dances, proved an absolutely reliable and dependable assistant. F. R. G.

NEEDS BIGGER MEMBERSHIP

Society for Publication of Native Music Ready for MSS., Also

The Society for the Publication of American Music has just issued a circular through its secretary, William B. Tuthill, announcing the names of the two chamber music works which the society will issue as its initial publications. These, as announced exclusively in MUSICAL AMERICA last week, are a Quartet for strings, Op. 16, by Alois Reiser, and a Sonata for Clarinet and Piano, Op. 14, by Daniel Gregory Mason.

Information is received that for the first year 111 compositions were submitted. Of this number piano compositions, songs, orchestral works and others were excluded as not being in the class of compositions sought for publication by the society in accordance with its previously announced policy. Thirty-two compositions remained, after these were excluded, and after reading by the Music Committee, six were recommended to the society for publication. The music committee, which served, comprised George Barrere, Harold Bauer, Adolfo Betti, George W. Chadwick, Rubin Goldmark, Hugo Kortschak, Frederick A. Stock and Deems Taylor.

In order that the society may carry out its purposes it is essential that the membership be largely increased. The board announces that manuscripts may now be submitted for the next selection up to Oct. 15. It is again stated that these are to be only chamber music, as the society will, at any rate for the present, confine its publicational efforts to this department of musical literature.

PHILADELPHIANS IN SPLENDID CONCERTS

Pasternack Leads Philharmonic—Douty Lectures—
Local Forces Score

PHILADELPHIA, March 22.—Josef Pasternack, conductor of the Victor Orchestra and formerly with the Metropolitan Opera Company, conducted the fourth of the series of programs of the Philharmonic Society last Sunday evening before a gathering of the membership that filled the Shubert Theater. Mr. Pasternack, according to an arrangement made when the Philharmonic was reorganized, will lead the orchestra of the society for the final three programs. Henry Gordon Thunder was the director for the first three. The orchestra assembled for these Sunday evening programs, to which only members of the society are admitted, consists mainly of players from the ranks of the Philadelphia Orchestra.

Diligent rehearsals and three public performances as a body have conferred on the orchestral body important qualities of cohesiveness, team work and solidarity of tone which were lacking at the initial program. They played with admirable effect such works as "Les Préludes" of Liszt, the Prelude to "Die Meistersinger," Chabrier's "España" Rhapsody, the ballet music from Massenet's "Le Cid," the "Merry Wives of Windsor" Overture, and the "Blue Danube" waltzes. Mr. Pasternack's first local appearance as a conductor revealed many fine qualities.

Viola Brodbeck, soprano, was the soloist, singing a "Traviata" aria and Bishop's "Lo, Hear the Gentle Lark," with fine results in the florid passages. Her voice is rich and strong and the upper register is marked by clarity and flexibility.

A severe cold prevented personal illustrations in Nicholas Douty's third lecture-recital under University Extension auspices. He was able to deliver his lecture, which was very informing and edifying, and as is the case with his text lightened with appropriate humor and anecdote. Mildred Faas was happily selected to give the songs illustrative of Mr. Douty's points in his discussion of "The Composers of the West," under the general topic of "The Song Composers of America." The representatives selected by Mr. Douty were John Alden Carpenter, Charles Wakefield Cadman, James H. Rogers, Louis Versel, Edgar Stillman Kelley, Mary Turner Salter, Edwin Schneider, Harriet Ware and Campbell Tipton. Miss Faas gave a great deal of pleasure both by the intelligence of her interpretations and by the sheer loveliness of her vocalism, as she was in particularly fine voice.

At the fortnightly concert of the Matinee Musical Club last Tuesday two out-of-town guest soloists were heard, Miss Wrenn of Waco, Tex., and Arthur Boehling, of New York. Muriel Magerl Kyle,

SAN CARLO OPERA DAZZLES SALT LAKE

Gallo Ensemble Gives Four
Works to Vast Audiences—
Heifetz Creates a Furore

SALT LAKE CITY, UTAH, March 12.—The past ten days have been gala days for music-lovers. A three-day music feast was given by the San Carlo Grand Opera Company, which presented "Lucia," "Faust," "Il Trovatore" and "Carmen." All productions were of a high standard, the work of the principals winning splendid praise. The opening performance took place March 8, which celebrated the fifty-eighth anniversary of the opening of the historic Salt Lake Theater. Capacity houses greeted all four performances.

Saturday evening, Feb. 28, a vast audience heard the great Russian violinist, Jascha Heifetz, at the Salt Lake Theater. It has been seasons since any artist packed the upper gallery seats and crowded the stage. It was Heifetz's first appearance here. The great artist held this huge gathering spellbound.

St. Mark's Episcopal Cathedral was

Couzinou Among Notables at Deauville Grande Semaine



At Deauville, the Normandy Coast Resort. From Left to Right: Tristan Bernard, Reynaldo Hahn, Robert Couzinou, Madame Couzinou

THE grande semaine at Deauville, Normandy, draws in these post-war days, as it did before the conflict, from all that there is of the most interesting in the social, intellectual and artistic life of France. Here is an interesting quartet. At the extreme left, Tristan Bernard, a well-known French writer; next to him Reynaldo Hahn, many of whose songs figure on our concert programs; then comes Robert Couzinou, the French baritone, who was applauded with the Metropolitan Opera Company last season; at the extreme right is Madame Couzinou. M. Couzinou has been singing with success at the great opera houses of the Riviera; Nice, Cannes and Monte Carlo in especial have attested to his vocal art.

who shortly returns to her home in Detroit, leaving a vacancy in local musical life, opened the program with "I List the Trill in Golden Throat," one of the really fine airs that Victor Herbert wrote for "Natoma." A unique feature of the program was an ensemble of six harps, under direction of Dorothy Johnstone Baseler, which played Hasselman's "Minuet" and the Largo from Handel's "Xerxes." The harps were played by Emma Rous, Mrs. John Joyce, Jr., Blanche Hubbard, Elizabeth Gallagher, Florence Kenworthy and Alice Hanscom. Other participants in the long and interesting program were Blanche Myers Sharp, soprano; Emily Wilson, contralto; Lavinia King, pianist; Helen Boothroyd Buckley, pianist; Maud Montgomery, violinist, an Margaret Streble, pianist. The committee in charge of the program was Mary Miller Mount, who also acted as accompanist, and Elizabeth Hood Latta.

Henry T. Burleigh was the leading artist on the program of the concert given in Egyptian Hall by the Robert Curtis Ogden Association of colored employees of the John Wanamaker store. Among the other soloists were H. Leonard Jester, cellist; Russell G. Williams, pianist, and Arthur Bowie, pianist. A band under direction of J. L. Grinnell played effectively. W. R. M.

crowded last Sunday afternoon on the occasion of the memorial service held in honor of the late Prof. Alfred H. Peabody, organist of the church for twenty-five years. The Orpheus Club, of which he was conductor, contributed the larger number of vocal numbers, with the cathedral choir leading with chorus and hymns, and singing, with the Orpheus Club, the final number. The services were under the direction of Chorister J. W. Curtis, Dean W. W. Fleetwood reading the Scripture lessons and offering a short address.

The cathedral choir sang three numbers written by Mr. Peabody, a Nunc Dimittis, a Gloria Patri and a "Sevenfold Amen." All of the compositions of the late organist and director are marked by beauty and true musicianship. The "Amen" is of marked musical merit. Z. S. H.

Ashley Ropps Sings in Many Churches

Ashley Ropps, the New York baritone, is this season finding himself in demand as soloist for special musical services in our churches, as well as in concert. For Palm Sunday, March 28, Mr. Ropps was asked to sing at no less than four churches. Two of them he was obliged to refuse, St. Andrew's Church, New York, and the First M. E. Church at Dover, N. J., as he was previously booked to sing at the Church of the Nativity, Brooklyn, in the morning and in the

evening at the Church of St. Mark, where he sings the baritone part in Stainer's "The Crucifixion." On Good Friday evening he sang "The Crucifixion" at the Church of the Nativity, being compelled to refuse an engagement to sing the same that evening at the Bushwick Avenue Church, Brooklyn. On Easter Sunday, Mr. Ropps will be special soloist at the Church of the Nativity of which Timothy H. Knight is organist and director.

CONCERT AT BEHR STUDIO

Pupils of New York Vocal Teacher
Give Pleasure to Auditors

An interesting concert was given on Thursday evening of last week at the New York Studio of Mme. Ella Backus-Behr. The participants were Alma Bachmann, soprano, Mary Wyman, contralto, and Max Orlandorf, violinist, and a large gathering derived much pleasure from their respective contributions. Both singers are pupils of Mrs. Backus-Behr, and there was occasion to enjoy the smoothness of their tone production no less than the beauty of their voices. Miss Bachmann was heard in conjunction with Mrs. Wyman in three duets by Caracciola, one from "Lakmé" and an "Andalusian Song," and by herself in Haydn's "Mermaid Song," Schubert's "Evening Glow" and "By the Sea," and Puccini's "One Fine Day." She showed herself a true artist, with a genuine lyric soprano voice, warm and full. Mrs. Wyman's contributions were some songs by Ganz, Liza Lehmann and Grieg. She has a lovely voice and good style. Mrs. Orlandorf, a promising pupil of Auer, played with splendid tone and accurate technique a Bruch Concerto and Wieniawski's "Russian Fantasia."

Casals and Case Give Joint Recital in Norfolk, Va.

NORFOLK, VA., March 19.—Pablo Casals and Anna Case gave a joint recital here last night and won enthusiastic applause from a large audience. Particularly the cellist roused enthusiasm by a marvelous mastery of his instrument. He opened with the Samartini Sonata in G Major, and followed it by a group of Godowsky, Debussy, Granados, Schubert and Saint-Saëns. His final group included compositions by Hure, Fauré, Sgambati and David Popper. Miss Case sang "Ah, fors' e lui" and two groups of songs by Sgambati, Chopin, Weckerlin, Russell, Curran, Sodermann, Rodenbeck, Spross, and her own recently published "Song of the Robin." The Festival Society has engaged the New Symphony Orchestra for the May festival. The assisting artists are to be Mabel Garrison, Sophie Braslau and Edward Johnson. L. C. W.

JOHN MCCORMACK STIRS INDIANAPOLIS

Audience Crowds Theater to
Hear Irish Tenor—Local
Chorus In Concert

INDIANAPOLIS, IND., March 22.—John McCormack was heard on the afternoon of March 24 at the Murat Theater, which was sold out, not only every seat in the big auditorium, but additional space on the stage, besides standing room. This concert was given under the direction of the Ona B. Talbot Fine Arts Association. In the recitative and aria from Handel's "Solomon," "Imperial Solomon" and "Sacred Raptures" he appealed to the earnest musicians. Groups of Irish folk songs and many favorite songs which are widely known through his records made up his lengthy program. A young cellist, Lauri Kennedy, made a favorable impression with his playing of Boellman's "Variations Symphoniques," Prelude by Van Goens, and Popper's Rhapsody Hongroise. The accompaniments played by Edwin Schneider were faultless and added no small amount to the success of the soloists.

The Harmonie Club held its annual dinner and business meeting on March 15 in the private rooms of the Ayres tea-room. A program of Irish music in celebration of St. Patrick's day was arranged for harps played by Franc Wilhite Webber and Louise Schellschmidt Koehne, and Irish songs sung by Leona Wright and Mrs. Glenn Friermood. The new board of directors includes Mrs. C. A. Brockway, Mrs. Helen Warrum Chapell, Mrs. Frank Gregor, Mrs. Mary Allison Elliott, Mrs. Glenn Friermood, Mrs. Carl Lucas, Mrs. James A. Moag, Mrs. James Pierson, Mrs. Roy Sellery, Mrs. Hazel Simmons Steele, Mrs. Clyde Titus and Leona Wright.

Hope L. Baumgartner, formerly of Indianapolis, and now instructor of theory and organ at Yale University, dedicated a new organ in the Evangelical Church on March 14 and gave a recital at the same church on March 16, under the auspices of the organ section of the Matinée Musicale, having the assistance of Mrs. Frank Billiter, soprano.

SCHMIDT AND VAL PEAVEY HEARD TOGETHER AGAIN

Violinist and Pianist Give a Second Joint
Recital with Good Effect at
Æolian Hall

The large audience which attended the second joint-recital of Adolph Schmidt and N. Val Peavey, on the evening of March 19, would indicate that the worthy violinist and pianist had left naught but a good impression on the occasion of their first Æolian Hall appearance back in December, 1918.

Two Sonatas for violin and piano were programed—Sylvio Lazzari's Op. 24, and the Saint-Saëns's Op. 75. Both compositions were delightful in content and received praiseworthy interpretations.

In a group of violin solo numbers, Kreisler's Romance, MacMillen's "Causerie," Guiraud's Melodie, and Wieniawski-Thibaud's "Saltarelle," Mr. Schmidt was greeted with much applause, resulting in a repetition of the "Causerie" and two encores. His playing, though admirable in many respects, has a somewhat pale tone quality. There is also a bit of uncertainty in his delivery.

Mr. Peavey's entire solo group was devoted to Chopin—and not irreverently! The pianist played the G Minor Ballad, F Major Nocturne and G Sharp Minor Scherzo with sparkle, clarity of technique and singing, non-sentimental legato touch so requisite for the true Chopin interpreter.

Frances Dana, in the rôle of accompanist, should also be cited for her commendable work. J. A. S.

Levitzi Booked for Forty Concerts

Mischa Levitzi's season will continue into May again this year as he has been engaged for a recital at the Chautauqua of the South, at Macon, Ga., on May 7. Daniel Mayer, his manager, announces that Levitzi for next season is already booked for more than forty dates in the season of 1920-1921, including a tour of the Pacific Coast, under the direction of L. E. Behymer and Selby Oppenheimer in California and Steers & Coman in the Northern States.



Dear MUSICAL AMERICA:

They had foregathered for dinner at the house of a prominent lady on the upper West Side. The party included some musicians, a well-known operatic artist, two writers for the press, several ladies. Naturally, the talk turned more or less to musical matters, and as it was in a sense representative of such discussions, it may be of interest to your readers.

"Did you hear," said one, "the answer Caruso gave to Evelyn Herbert, one of the recent debutantes with the Chicago Opera Company? It seems she said to him:

"Mr. Caruso, how long does it take you to study a new rôle?"

"When I was young," replied the great tenor, "it took three months. Now it takes three years."

The question then arose, whether the young lady appreciated the philosophy of the remark, namely, that now that Caruso was an experienced artist, and perhaps one of the most conscientious members of the operatic profession, for he spends at least four hours a day in study, it took fully three years before he was satisfied with his presentation of a rôle in a new opera, whereas in former years, when he was young and inexperienced and self-satisfied, it took three months.

One of the party thought that no doubt the young lady went away with the conclusion that Mr. Caruso was getting older and consequently it took him longer to master an operatic rôle than it did when he was young, had more vigor, and perhaps a better memory.

"Do you know," said another, "that Evelyn Herbert's real name is Haustetter? Her father is an intelligent but very self-satisfied German, and that is probably one of the sources of her present troubles, though in time she will win out, for they say she is cold-blooded."

"She'll need to be cold-blooded," said one of the ladies, "in the operatic business."

"Talking about real names," said the dignified madame, "do you know that Titta Ruffo's real name is not Titta Ruffo? His real name is Ruffo Titta, or Red Titta. Finding that it was not euphonious he changed it from Ruffo Titta to Titta Ruffo."

"I was glad to see," said one of the party, "that this great artist was much more appreciated not only by the press but by the public this time than he was when he made his first appearance in this country, at the Metropolitan. Then, as he said himself, in his memorable interview in MUSICAL AMERICA, so many, including the critics, judged his performance of Hamlet by the dramatic version of Shakespeare's play, and with their ideas based on that, and also that he had to sing the music of the rôle, and that, too, colored his characterization—so that, if there was a difference between the operatic

and the dramatic Hamlet it was to be attributed to the differences between Shakespeare's tragedy and the libretto of the opera?"

"Ruffo," said another, "is a great artist, and I think he shows it in nothing more than in his appreciation of other artists. Do you know that he went to hear Caruso's Samson and came away enthusiastic? He couldn't find words sufficient with which to praise what he considered one of the most masterly presentations on the operatic stage to-day."

"That reminds me," said one of the musicians, "that Bonci went over to Brooklyn to hear Caruso in 'La Juive.' He also was most enthusiastic, said that there was no tenor on the stage to-day who could come anywhere near giving such a performance. This is all the more to be appreciated for the reason that you know years ago, when Bonci and Caruso were singing in New York at the same time, there was a good deal of feeling, particularly among the supporters of the two artists. However that may have been, to-day Caruso has no more enthusiastic admirer than Bonci, who no doubt has come to the conclusion that he himself can stand alone as supreme in his particular realm."

Presently the conversation turned to Rosa Raisa.

"Ah," said madame, "there is the great voice! And there is a woman, too, whose many good qualities are not generally known, as she does not care to exploit them. She is a woman of infinite kindness of heart. Sometime ago, when on her way to Europe, she met a young Cuban girl with her mother and made their acquaintance. Finding the girl had a great deal of talent, she told her that if ever they needed her aid she should not fail to call upon her. Later on, when the young girl, it seems, had exhausted her resources, she remembered Rosa Raisa's promise and appealed to her. Rosa Raisa promptly responded and helped them, and told them to return the help whenever they were able to do so."

"Another thing about Rosa Raisa," continued madame, "is that she is, like all the really great artists, a student. And that is one reason why she will not only maintain her present fine position, but grow in her art. She has the right attitude. She certainly has grown in favor with the New York public."

"So has Carlo Hackett, of the Metropolitan," interrupted another one of the party. "When he first came, you know, he had a good reception, after which the press and public appeared to lose a little interest, but this season he has grown remarkably in favor and has become a solid attraction as well as a valuable member of the Metropolitan forces."

"There is a good deal of difference in that," said another. "Some artists get good notices, but have little if any drawing power. Farrar does not always get good notices, but she has a tremendous box office value, and nobody knows it better than Gatti."

As one of the party was a member of the Chicago Company stories were started about the late Cleofonte Campanini. And this led to a declaration of the devotion of Mme. Campanini, his wife. It was she, they said, who years back, when she was a great and successful prima donna in Italy—in fact, one of the greatest artists of her time—insisted upon the engagement of Campanini as conductor. She knew his ability and that he would make good, though probably even she did not dream that he would rise to the eminence that he later did, as manager as well as conductor.

Few people know the care that Mme. Campanini took of her husband. There was not a detail of his clothing that she did not look after. She stood by him and helped him in every way possible. And this devotion continued, too, through his sickness, and even when he was dead, when she determined to accompany his body to Italy and go through the terrible ordeal of a public funeral in Rome, and later in his native city. What that must have meant to the poor woman, she alone could tell.

"Do you know," said madame the hostess, who was an intimate friend of the Campaninis, "that the night after he died I dreamed that he appeared to me? I dreamed that I said to him:

"Cleofonte, tell me, if you can, what is it like after we pass away?"

"And Cleofonte put his finger over the tip of his nose, as he used to do when he was asked some difficult question, and said:

"Remember, I am Machiavelli. It is as if you were to ask me what is the real situation in 'Pelléas and Mélisande,' where the opera ends with a question. So it is here."

"And, with that, the vision disappeared."

"By the bye," said one of the musicians, "I think that what Mephisto calls the musical triplets is about to break up."

"Perché?—Why?" said another.

"Because I read in the Sun, I think it was, that Mr. Henderson, he allude to Mr. Huneker of the World as an arch jokester. Now you know Huneker he take himself most serious, and so I think that the triplets will soon be reduced to twins."

Then the party began to discuss the so-called "revelations" which had been made by the lady who made trouble for the distinguished baritone Baklanoff of the Chicago company.

"I am surprised that a paper like the Sun would print such scandals," said one.

"You are wrong," said another. "The articles did not appear in the Sun but in successive issues of the New York American."

"I cannot understand," interposed one of the ladies, "how a prominent and influential paper would print such scandalous stuff, much of which was untrue. Perhaps, however, the lady in question was simply used as a mask behind which some writer for the press bared what he or she considered to be matters of importance."

"But that they should allow so unimportant a personage in the musical world as Trentini to slur the great Caruso as she did, in referring to his personal habits, is shameful. Can you imagine Caruso even looking at Trentini, much less making love to her?"

And this brought up a general discussion on the tendency of the press to print scandalous matter about prominent personages in the musical and dramatic world, which induced so many good people already disposed to view the members of these professions as being unmoral, if not immoral, certainly as being declassés.

"If the light were to be turned on to the social world in any city," said one of the musicians, "I think there could be just as many unpleasant revelations made, particularly if the imagination was allowed to have full play."

"I wonder what would happen," said another, "if the artists were to narrate some of their experiences with certain critics and writers for the press?"

"Oh," said one of the newspaper men present, "you needn't worry about that. Newspaper men print enough about one another to cover the ground thoroughly. They never lose a chance. And don't forget what is printed about prominent politicians, especially if a big election is on? Why, no man's character is left with enough strength to stand on its legs."

"Tis a national trait," said another, "and particularly a trait in a young republic. Reminds me of a party I attended in the home of the president of a Western university. They were all hard at work making things for the Red Cross. The hour getting late, some of the ladies suggested that a certain professor's wife, who was no longer young but still handsome, should cease her labors and go home."

"I don't dare go home," said the lady in question.

"Why not?" asked several.

"If I did, I should leave my character behind me, and by the morning there would be nothing left of it."

Said one of the musicians: "I see zat Mary Garden she say zat all the New York critic ees 'dessicate' 'cept Huneker—Vat ees dessicate?"

"Our Mary," replied one of the American writers, "means that all the New York music critics belong to the 'Drys' while Huneker of the World belongs to the 'Wets.'"

"What a libel on Krehbiel!" interposed the other writer for the press.

Then they all laughed, but the musician exclaimed "But now I know jus' so much as before!"

That caused another laugh as the party broke up and went out into the night and the storm.

Your distinguished contemporary, the *Rassegna Melodrammatica* of Milan, in a recent issue announces the death of Vittorio Trevisan, the distinguished buffo of the Chicago Company, sheds tears over his demise, and alludes to the great friendship which existed between the late Maestro Campanini and Trevisan. It also extends its condolences to Trevisan's relatives in Venice.

The only trouble in the matter is that Vittorio Trevisan is still living and giving excellent performances. It is not given to every man to read his own obituary while he is still in the flesh.

A happy man is John McCormack, even though he had to write such a tremendous check when he paid his income

MUSICAL AMERICA'S
:: GALLERY OF ::
CELEBRITIES No. 215



Jules Speck, the Man Behind the Scenes
—Once of the Metropolitan and Now
with the Chicago Opera Association

tax. And his happiness arises from the fact that his tax was greater than Caruso's. In fact, including as it did not only his concert receipts but his tremendous royalties from his records, it was the largest check paid in by any member of the musical world.

It must not be forgotten, however, that Caruso only pays on his income in this country, and that the tax naturally does not include such income as he had from his performances in Europe, or in South America, or in Mexico, or in Havana. Hence, in making any comparison, that should be remembered.

Tetrazzini, when she paid a tax which shows that her popularity is still great, paid in bills, and kissed them farewell before she handed them over to Big Bill Edwards, the debonair collector of internal revenue.

When Monsieur Billigard, the press agent of the Metropolitan, who is always introduced by newspaper men as "highly esteemed and efficient," sent out the advance notices regarding the performance of Tchaikovsky's opera "Eugene Onegin," which will have had its première at the Metropolitan by the time this letter is in print, he, no doubt with malice aforethought, spelt the name—Tchaikoffski. When he did this, he knew that this spelling of the distinguished composer's name would start a discussion and was therefore good for at least half a column in the *Evening Post*. And so it was, for Finck swallowed the bait, hook and sinker, and tells us that the final "i" is wrong, anyway, as the composer was not a Pole, but a Russian. And why the "f"? For, says Finck, his music, excepting the "1812" overture, is not over-noisy, as a rule.

However, Finck admits that Monsieur Billigard's way of spelling Tchaikovsky's name is better than the German way, still in use in papers in this country, which is—Tschaiakowsky—which is cumbersome and misleading in a newspaper printed in English, though it is all right in Berlin or Munich. Of course, it is not the Russian way. In England, the German way of spelling it was dropped many years before the war, and in all the English newspapers and books it is always—Tchaikovsky. This is the spelling adopted by the leading New York daily and weekly papers. The same in Boston. The Oliver Ditson Company began to use it years ago, and the Schirmer cast out the German spelling in the new edition of "Baker's Biographical Dictionary."

So I think we can conclude that the proper way to spell the name of the composer is, as Finck gives it—Tchaikovsky.

What success the opera will have remains to be seen. The *Jeunesse dorée* will certainly not prefer it to "Zaza."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

A difference of opinion, it seems, has arisen between Walter Damrosch and David Mannes, conductor of the Mannes Orchestra, which is giving a notable series of concerts in the Metropolitan Museum of Art on Saturday nights, which concerts have attracted multitudes of deeply interested music lovers. This is not the first difference that has arisen between these gentlemen, for Mannes, you know, married Walter's sister.

The particular difference this time is that Damrosch says that women players are too temperamental for symphonic work, while David Mannes takes the opposite ground and praises their artistic ability. All of which is with regard to the announcement that possibly women players might be substituted for the striking men players in the Boston Symphony.

Walter says that if the women players would take the vow of celibacy, they might be able to play in orchestras. But he further says that they can never be as skilful as men players, because they will only regard their occupation as something to fill in the time until they can get married, and as the hope of getting married is deeply embedded in the female breast and lasts to the end, Walter does not see any particular reason why the female of the species can be successfully put into a symphony orchestra.

Incidentally, Walter tells us that he once had a harpist in his orchestra who always took down her hair in the musicians' room. It was very pretty hair, and she looked very nice when it was down. But the spectacle was disturbing and impaired discipline.

Walter admits, however, that his friend Sir Henry Wood employed eight women in his orchestra during the war and has stated that they rendered excellent service. In France, too, they have used women in orchestras for a long time.

On the other hand, David Mannes says that the only reason why women should not play in symphony orchestras is that they have not had the experience which would fit them for a place in the big orchestras. There can be no doubt of their artistic ability. And as for their being able to stand the strain of orchestral work, David truly says that there are many women doctors and nurses who work under strain far greater than that of a player in an orchestra. And he might have added that the strain is far greater than the average man in an orchestra could stand up against.

Then, says David, women are on their feet all day in department stores, while the orchestral player usually plays for two hours and rehearses two hours—a four-hour day, and is seated at that.

But his best point is made when he says that women would develop better musically if they could look forward to playing in orchestras, instead of being confined to the very limited field of chamber music and solo work. While personally and from an esthetic point of view he would not care to see women playing wind instruments or beating drums, yet there can be no reason for debarring them from playing the lighter string instruments.

Now I have heard some women orchestras. Truly, that was only on the vaudeville stage. But I can remember nothing more graceful than the young lady who played some stirring music on the cornet. She certainly made a prettier picture than a certain distinguished male who played the same instrument, and did so with great success.

When it comes to the harp! What harpist ever made the beautiful picture that Maud Morgan used to make when, clothed in flowing robes, she was a classic picture.

And would anyone dare venture to deny that Maud Powell could have effectively led the finest symphony orchestra we have, and if need had been, could have gone from the concertmaster's desk and conducted the orchestra just as well as, and perhaps better than, a good many of the conductors we have had to listen to.

When Maud Powell, one of the finest and noblest musical pioneers this country ever had, passed out, the papers of the whole country voiced the general sorrow and appreciation of the wonderful work which she had done for years in carrying the best music into the remotest towns and communities.

Isn't it about time, before she is, like

many another, a mere memory, that something was done to erect a monument in her honor? Not a statue but something useful, something that would in a sense spiritualize her life. Would it not be well to raise a fund, call it "the Maud Powell Memorial," to help talented young violinists? Even if such a fund only furnished two scholarships, it would serve to perpetuate her memory and the work she did.

I notice that the Gramercy Music Committee is to give a concert in her honor. This committee consists of a few people who live about Gramercy Park and who, some two or three years ago, organized to bring to the East Side people music, and music of the best kind. The first concerts were given in the auditorium of the public school on East Twentieth Street to the night schools, where, according to an article in the *Evening Post*, some twenty different nationalities were represented. Since that time this worthy little organization of music lovers has maintained itself and done wonderfully good work.

It is interesting to know that from this public school on Twentieth Street there graduated in times past Edward MacDowell, Frank and Walter Damrosch, and Augustus St. Gaudens, the great sculptor.

We honor the victorious general, even some politicians, with all kinds of memorials. Why shouldn't we honor the noble exponent of good music who traveled tens of thousands of miles, in the olden days, when traveling in this country was hard, hotels were poor and the strain was great?

Huneker seems to think that the trouble in the Boston Symphony Orchestra is not so much regarding wages, or as to whether the members should join the musical union or not, but that, unhappily, the fundamental trouble is "racial dissonance." And that is why the famous band from Boston, robbed of more than a third of its players, limped to New York, determined to play if the organization had only twenty members, as Manager Brennan put it.

However, as Huneker tells us, some of the old members offered their services to help out. Among them were Charles Martin Loeffler, whom Huneker calls our leading composer, and Timothee Adamowski, both of whom were first violins in the orchestra when Franz Kneisel was concertmaster and Gericke conductor. Fradkin, who was the insurgent Lucifer, and concertmaster, and about whom much of the trouble centered, was replaced by Theodorowicz.

A veteran musician, Otto Roth, wrote to the editor of the *Tribune*, stating that he is the oldest member among those who refused to play at the Symphony Hall in Boston. He lays a good deal of the blame at the door of Monteux, and states that Fradkin's refusal to rise when Monteux called upon the orchestra to do so, in response to the applause, was his protest at the treatment he had received from Monteux.

Roth further says that seventy-four members of the orchestra have pledged themselves to stand together in the movement, which means that everyone of these men will quit at the expiration of his contract, if the union is not recognized by the trustees. Which also means, logically, that more than three-quarters of the entire old personnel of the orchestra must necessarily be replaced.

Judge Cabot, who appears to be the trustee in power, evidently is not concerned about the matter, and states that he will continue the concerts, never mind what the conditions, and gradually build the orchestra up to its old standard, which, as Roth says very truly, will take many, many years, if it can be accomplished at all.

There have been those, of course, who take the position which Major Higginson, who was the financial backer of the Boston Orchestra, as we know, for many years, took, namely, that it was undignified, inartistic, and improper for musicians of such standing as those of the Boston Symphony to join a labor union, as he put it.

Let it never be forgotten, when we discuss this question, that the position of the average player in an orchestra and band in this country was almost abject in its servitude and in the poor pay that was doled out, until the time came when the musical unions were formed and the whole situation was changed. The fine standing and artistic performances of our leading orchestras, which are members of the union, prove of themselves that art has lost nothing in the process.

Among the various agitations for more pay, one ought to be started by the writers of songs. I do not alone mean those that are distinguished by either

inanity or vulgarity. I mean the good songs, including those of a popular character. In this country, in Canada—indeed, in England—what does the writer of the song get? Either a few dollars or a guinea or two, or a pittance of the royalties, which is supposed to pay him. Not only in this country, but in England, some of the most popular ballads have brought the men who wrote the words, and which were certainly fully as important as the music, no more than a few dollars or a couple or three guineas, while the composer has been cashing in his royalties for years.

The word writers can, however, console themselves with the fact that not long ago a legal decision was rendered in the matter in Rouen, France. There the courts decided that the artistic values of the words and music are equal and that the man who writes the words is entitled to just as much recognition and recompense as the man who writes the music.

From the matter of songs, one can go to opera and find a similar condition prevailing. If you ask the average person who wrote "Aida," for instance, that person would promptly reply: "Why, Verdi, of course." But what Verdi did

was to write his immortal music to the wonderfully dramatic libretto of the Italian poet Ghislanzoni, who was helped in the matter by Mariette Bey, a Frenchman, then living in Cairo.

When it comes to a song or an opera, you have to have the words first, the story, the libretto, before you can write the music. Why should the librettist be so persistently sent to the rear or all mention of him omitted, except it be, perhaps, in small type in some of the posters and programs?

And this brings the further thought that literary ability is quite as great as musical ability, and when it comes to first-class literary ability, it is fully as rare. So let the word writers be impelled with the spirit of the time and of the hour. Let them get together and boost prices.

* * *

The report comes from Berlin that the Germans there "munch black bread while they listen to Brahms."

There are a good many people in this world who think that the munching of black bread is the most appropriate thing that can be done when they have to listen to Brahms, says Your

MEPHISTO.

E. Robert Schmitz Devoted Apostle of Modern Music

APOSTLE of the music of the moderns is E. Robert Schmitz, the French pianist, whom America has come to know and appreciate during the last two seasons. Having fought for his country during the war, he has become crusader for an ideal more peaceful but hardly less difficult.

"For myself," said Mr. Schmitz in a recent interview, "I have set the task of doing for composers what they cannot do for themselves—of presenting the newer works to the public." And believing implicitly in the ideals and the unswerving logic of modern music, he has fittingly begun to achieve his task and been rewarded by a growing appreciation of the moderns throughout this country.

Eminently fitted for this work is the French pianist. In the first place, he is one of the most brilliant exponents of modern music and his luminous interpretations are among the best arguments for its being. In the second place he is one of the most erudite of modern musicians, combining the qualities of savant, philosopher and musician. These he has shown to New Yorkers admirably both in his recital here, in his many private appearances, and in his forceful series of lecture-recitals given this winter at the Ritz-Carlton.

He has also become a favorite throughout the country, having undertaken extensive tours. In Chicago, besides giving recitals, he conducted a master class in which he gave 190 lessons in three weeks, and also repeated his series of lecture-recitals. Mr. Schmitz recently played the Concerto of John Alden Carpenter with the Boston Symphony in Boston with considerable success, and was scheduled to play it at the society's New York concert, being prevented from doing so by the derangement of the orchestra's personnel, due to labor difficulties. He is to give the work, however, with the orchestra in Cambridge on April 22 following a recital in Boston on April 15 in Jordan Hall. To show that Mr. Schmitz is not limiting his mission to works of the French or even the European modern school, it may be stated that he will introduce the Carpenter Concerto to Europe, being scheduled to give it on May 31 with one of the leading orchestras of Paris, and a few days later at an important concert in London.

After a score of appearances abroad Mr. Schmitz will return to this country. In the early part of the season he will devote himself to master classes with a group of professional pupils which he has chosen from applicants throughout the country. Following this he will make another extended tour already booked which will take him throughout the States.

F. G.

TO GIVE NEW WORKS AT DAMROSCH FETE

Complete Program Announced For Six-Day Festival—Song List of Noted Artists

The programs for the music festival, under the direction of Walter Damrosch at the Seventy-first Regiment Armory, April 6 to 11, are announced as follows:

Tuesday evening, April 6, Mendelssohn's "Elijah" will be sung by the festival chorus and orchestra of 150. The soloists are Frieda Hempel, Merle Alcock, Rachael Morton Harris, Edward Johnson and Louis Graveure.

Wednesday evening, April 7, will be "Rachmaninoff Evening." The Russian composer-pianist will himself appear and conduct two important symphonic and choral works of his own. Rachmaninoff will also play his Second Concerto. George Baklanoff, baritone, will be the soloist in Rachmaninoff's new cantata "Springtime" with festival chorus and orchestra, to be performed for the first time in America. Sophie Braslau will sing a group of Rachmaninoff songs.

Thursday, April 8, afternoon and evening, will be devoted to private rehearsals; no public performance will be given on that day.

On Friday evening, April 9, Edgar Stillman Kelley's oratorio "The Pil-

grim's Progress" will be sung in New York for the first time with the festival chorus, augmented by 600 picked children's voices from the public schools, the New York Symphony and the following soloists: Mabel Garrison, Marie Sundelius, Julia Claussen, Lambert Murphy, Reinald Werrenrath, Frederick Patton, Charles T. Tittman and Royal Dadmun.

Saturday afternoon, April 10, will be devoted to Bach, Beethoven and Brahms, when the Bach Choir of Bethlehem, numbering 300 voices, will sing a group of Bach choruses and chorals; the New York Symphony will play Beethoven's Fifth Symphony, and Heifetz and Casals will be heard in the Brahms Double Concerto for Violin and Cello.

On Saturday evening, April 10, Berlioz's "Damnation of Faust" will be sung, in honor of the fortieth anniversary of the first performance of the work in America, with the festival chorus, the Singer's Club of New York and orchestra. The soloists will be Florence Easton, Orville Harrold, Léon Rothier, Frederick Patton.

On Sunday afternoon, April 11, will be the farewell concert in which Walter Damrosch and his New York Symphony, and Mme. Tetrassini as soloist, will give a program with numbers from Wagner, Bizet, Saint-Saëns, DeKoven, Eckert, Cimara, Tchaikovsky, Rossini and Haydn.

Levitzi Delights Toronto Audience

TORONTO, March 22.—Mischa Levitzki, the Russian pianist, was heard in concert by an audience of capacity size in Massey Hall on March 18. He presented a program of interesting works. He was repeatedly recalled.

W. J. B.

WHY THE POLITICIANS HAVE A GREAT OPPORTUNITY

THE political party which realizes that the psychological moment has come for a declaration in its public platform regarding the right of representation in the national government of the vast number of intelligent persons who labor in music, in the drama, in literature or the press, in the arts and sciences, who hitherto have had absolutely no recognition, will go far to win the suffrages not only of those immediately engaged in these professions but of a large number of others who take an intelligent interest in them. And if, at the same time, this is united to a recognition of the urgent need of a complete reorganization of the Department of Education, which while ably led is to-day lamentably inefficient through lack of proper appropriation, authority and organization, it will be on the line of that progress which has long been the dream of advanced thinkers who realize that with all our material prosperity we are still far behind the older nations in the recognition of those influences which make directly for good citizenship and culture.

Strength will be added to the declaration if it be made in such a manner that it is shown that this recognition is not so much for art for art's sake, or for the maintenance of certain standards, or for the benefit of a small but select and educated few, but for the mass of the people, and to put into our music, into our drama, into our art, our literature, that spirit of democracy which we put into our constitution, and that the guiding principle of such a plank shall be not what we can do for music, drama and the arts, but what they can do for us, and how best we can bring this great service within the scope of the masses of the people, to help Americanize them, to uplift them, to humanize them and make them realize that government in this country is not alone concerned with material things but with all that tends to elevate and to make the individual home happier and more refined.

Finally, the time has come for another declaration of independence.

As the time came for a declaration of our political independence, later commercial and industrial independence, more recently for our financial independence, when we lend money to the world instead of borrowing it from the world, so the time has come for a declaration of our musical and artistic independence, in the sense that we shall aid and encourage our own workers on their merits, and be no longer governed by the prejudice which has existed for years against everything American in music, the arts, and in favor of everything foreign, whether it had merit or not, which has so obsessed us that there are to-day millions of capital invested in maintaining the fake idea that it is necessary to go to Europe for a musical education, that we must import our fashions from Paris, that we must import our art from the Old World, and that nothing, whether in the way of fine furniture, jewelry, carpets, tapestries, glassware, rugs, have value unless it has the foreign trademark.

Few, even statesmen and economists, are aware of the millions who earn their bread to-day in music, in the musical industries, in the theaters, whether as writers of plays, mechanics, musicians, actors and actresses, in the arts, in architecture, and particularly in the art side of industry, where thousands and thousands are employed to design articles that can vie with the finest that Europe ever gave us.

Few have yet realized the vast interests in the newspaper and literary worlds.

How many know that there are something like 300,000 organists in our churches?

How many know that there are a quarter of a million of women enrolled in musical clubs?

How many know that the amount spent for music, for musical instruments, for musical education in this country, is to-day nearly \$800,000,000 a year, more than all Europe together, even before the war, spent, and that our musical industries, scarcely in existence a century ago, to-day lead the world not only in quantity but in quality, for it is we Americans who to-day produce the finest pianos, reed and church organs, harps, mandolins, guitars, band instruments? And it is we Americans who have invented those marvelous devices, the player-piano and the talking machine, which bring music to the home of the mechanic, farmer, as well as of the millionaire.

How many realize that this vast army is not represented by a Ministry of Fine Arts, that we have no National Con-

servatory of Music, that everything is left to the munificence of individuals, while Europe centuries ago had not only establishments of national worth and influence to meet the issue, but gave largely from the public purse to encourage music, drama, literature, the arts and the artistic industries.

If Autocracy has realized the value to civilization of the great cultural influences, shall the leading Democracy of the world continue to neglect them?

If it be objected that such a course savors of paternalism, let the reply be that it is as much the duty of a democratic government to look after and satisfy the spiritual and cultural needs of the people, especially of the wage-earners, as it is to look after and satisfy their material wants.

Hitherto, it must be admitted that of the hundreds of thousands of people engaged in these cultural activities, but a small proportion interested themselves in politics, for the politician never recognized their existence. Neither in state nor in the national government were they deemed worthy of recognition. Nothing was done to encourage and exploit even the finest of our own talent. We were wholly at the mercy of the exploiters and profiteers of the foreign fad, so that the great expert Seligmann of Paris estimated that our new-rich and picture collectors had expended \$20,000,000 on fake Corots, pictures the dead Corot never painted, while Blake-lock, a great American genius, went to a sanitarium while his pictures were stored in an attic by the man who gave him, out of charity, board. And yet these pictures to-day sell from three to five and ten thousand dollars apiece.

So the time has come, and the hour has struck, when something must be done to bring the finer things in life home to the masses of the people, and within the scope of their purchasing power. This will go toward allaying the terrible unrest of labor, whose cry is: "We want a better life!"

The declaration in the platform of a great political party that it is interested in the cultural professions, will attract to its standard hundreds of thousands who to-day regard politics as belonging to the lawyer, the schemer, the profiteer, but not to the statesman, and certainly not to the public benefactor.

As a matter of practical politics it may be asserted with truth that in many Congressional districts the workers in music, drama and the arts, in the musical and artistic industries, hold the balance of political power. In some, they hold the power itself.

With the addition of such a plank as has been suggested in its platform, not alone the technical and industrial press, but the press of the country would take up the issue and comment upon it at length and give it the widest publicity and support. Hundreds of thousands of intelligent, cultured people, to-day absolutely indifferent to politics, as they understand them, would rally to the standard to support the cause.

I make this statement from an experience of nearly half a century, and also because during the last seven or eight years I have been making propaganda in over a hundred cities, and at many leading universities where I have spoken, to over half a million highly intelligent people, who have received the propaganda with enthusiasm, while the press has commenced upon it to the extent in many cities of columns and columns.

When not long ago I addressed an audience of some 2000 people in the auditorium of the great high school in Washington and put to them the direct question:

"Do you or do you not want a Ministry of Fine Arts?" the audience arose as one, shouted "Yes," and cheered!

Let us have a Department of Education, so broad in its scope that it will include not only our public school system but a Ministry of Fine Arts, with all its various departments, and thus we Americans, who already lead in material wealth, in industry, in commerce, in invention, in finance, in our democratic institutions, will also lead in music, the drama literature, the fine arts, and in that culture which means the broadest humanitarianism.

Thus we shall indeed hold aloft the torch that will light the world from out the darkness, the horrors and ensuing chaos of a great war into a more contented, a happier and nobler life.

John C. Freund

President of the Musical Alliance of the U. S.



"A singing and acting Des Grieux unsurpassed within the memory of present day opera-goers"

CHARLES HACKETT

**of the Metropolitan Opera Company makes
sensational success in Massenet's Manon**

Emphatic success signalized yesterday's revival of Massenet's "Manon" at the Metropolitan Opera House with Charles Hackett presenting a singing and acting Des Grieux unsurpassed within the memory of present-day opera-goers, a performance of the role that is without a peer in any recent giving of "Manon" in this country and one that well may set a new mark for ambitious operatic tenors to aim at.—*New York Telegraph*.

It was Mr. Hackett's singing of the two familiar arias which represented the high-water mark of the afternoon, particularly that he poured forth in the Reverie. And he sang the final phrase pianissimo to the great delight even of the gallery gods.—*Brooklyn Eagle*.

It was very pleasant to see a Des Grieux who was lithe and impetuous, who looked capable of romantic passion. Charles Hackett can do ingratiating things with his beautiful tenor voice and he drew all the tenderness from the honeyed music that just escapes being too sweet. He was almost embarrassed by the enthusiasm which followed his exquisite singing of "La Reve."

—*New York Evening Mail*.

Mr. Hackett sang with dramatic force and brilliancy. His "Fuyez douce image" was felicitous in phrasing and diction. He had the aristocratic bearing of the character. Mr. Hackett's was the marked success of the afternoon.

—*New York Evening World*.

At last the Metropolitan has a Des Grieux. Charles Hackett is the aristocrat in figure and bearing and he sings the music with exquisite sense of phrase and rare distinction. His singing of the "Reve" was as beautiful a bit of vocalization as New York has heard in many a season.

—*New York Tribune*.

Massenet's "Manon" had its second performance with Charles Hackett renewing the splendid success he scored as Des Grieux at the revival performance last week.

—*New York Telegraph*.

Charles Hackett as Des Grieux was possibly the only lover an operatic "Manon" has ever had who did not have to propel an apologetic embonpoint into the lists. He made him an admirable figure and sang him with equal grace and elegance.—*New York Evening Sun*.

Management: CHARLES L. WAGNER

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Scranton Hears Lenten Oratorio

Parker's "Dream of Mary"
Given with Much Success by
Century Club — Sydney
Thompson Takes Role of
"Angel"—Frank J. Daniel
Conducts Work

SCRANTON, PA., March 14.—Horatio Parker's "Dream of Mary" was presented in the Century Club last week for two performances, on Thursday and Friday nights, as the fourth production of this composition. Miss Sydney Thompson, who created the rôle of *The Angel*, gave it again with distinction, her beauty no less than her rare dramatic ability and her golden speaking voice making her work memorable. Frank J. Daniel, director of the Cathedral Choir at St. Peter's in this city, conducted the cantata, which was given under the auspices of the music department of the Century Club, Mrs. Henry H. Brady, chairman. Mrs. Marjorie Schadt Scragg, soprano, sang the rôle of *Mary* with finish and charm. John Burnett gave the baritone solo of *John the Baptist*, his richly resonant voice adding greatly to the production.

There was a superb chorus of forty voices, with an excellent orchestra. The rôles of the *Three Shepherds and Kings* were taken by Mrs. H. H. Brady, Lucy Lovell and Mrs. George Morrow, who gave an adequate interpretation of the beautiful trios. Mrs. Brady's lyric soprano sounded especially lovely in the Christmas carol.

The cantata was heard by two audiences that crowded the auditorium to the doors. To Mrs. Brady was due the credit of bringing to Scranton this work that was so suited to the Lenten season, and that made so profound an impression.

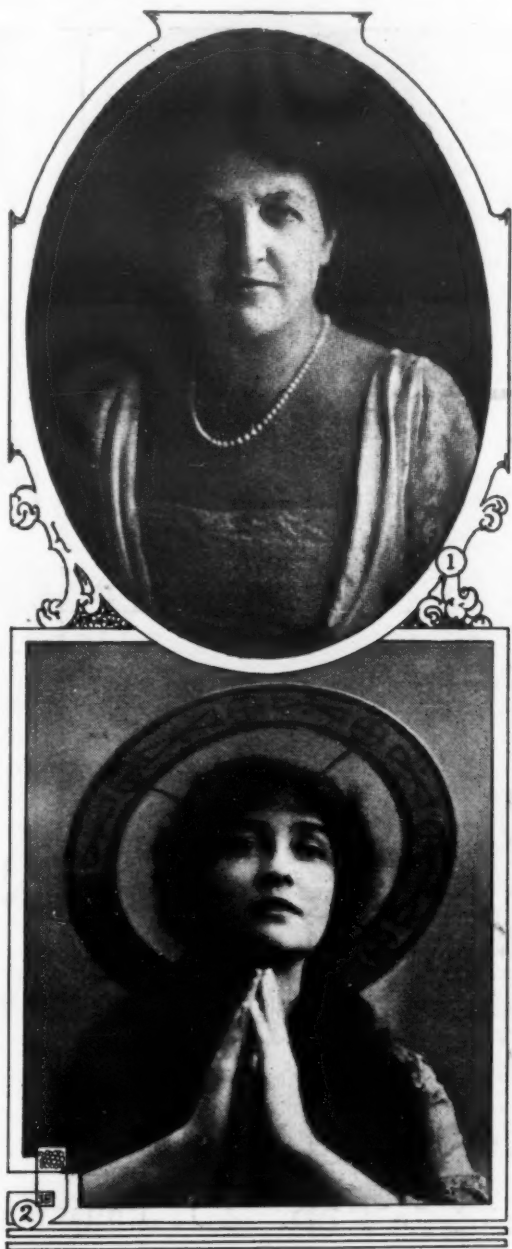
H. C. P.

LYRIC CLUB IN CONCERT

Fred Patton and Grace Freeman Assist
at Choral Club's Concert

The sixth private concert of the Lyric Club of New York, an organization that has risen to such prominence since its inception in June of several years previous, was held at the Waldorf on the evening of March 19, with Grace Freeman, violinist, and Fred Patton, baritone, as the assisting artists. Arthur Leonard, who both conducts and accompanies at the same time, deserves much praise for the splendid ensemble effects which he secures from the well trained women's chorus. A program comprised of songs by Hastings, Thomas-Lynes, Fielitz-Harling, Nevin-Harris, Kriens and Bertram Fox proved genuinely enjoyable and was excellently interpreted by the chorus.

As soloist Mr. Patton "starred." In splendid form he sang compositions of Sargent, Ferrata, German, Derry, Brown's "Deep Water Song," Penn's



Principals in Scranton's Performance:
No. 1—Mrs. H. H. Brady, Chairman
Music Committee, Century Club; No.
2—Sydney Thompson as "The Angel."

"The Lamplit Hour" and O'Hara's "There Is No Death," with such clearness of diction and spirit as to make encores unavoidable. He responded to the ovations with two extras after his second group of songs. Miss Freeman played Tor Aulin's Humoreske, Debussy's "En Bateau," Brahms's Hungarian Dance, No. 2, and Chopin-Sarasate's Nocturne in E Flat, which were received with cordiality.

J. A. S.

Bertram Bailey Well Received in Opera at Capitol Theater

Bertram Bailey, New York baritone, sang in the performances of Leoncavallo's "Pagliacci" at the Capitol Theater, New York, during the week of March 7. Mr. Bailey was the *Silvio* and put to his

credit no less than fifteen performances of the rôle within the one week. His high tones and his diction were especially praised, his acting of the part also being excellent. During the week of March 21, Mr. Bailey sang the rôle of *Gomez* in Pietro Florida's opera, "Paoletta," the first American opera to have a production at the Capitol Theater.

VETERAN TENOR IN RECITAL

Pedro G. Guetary Includes Own Compositions in Program

Pedro G. Guetary, veteran of opera and the concert stage, and of late years known chiefly as a composer and teacher, emerged from some years of retirement as a public singer to give an interesting program in the Princess Theater on Tuesday afternoon, March 16. He sang a number of his own compositions, several of the amazingly difficult Basque songs which he introduced in this country, some old Italian airs, and Mozart and Handel numbers.

Though his vocal powers are not what they once were, the tenor employed a velvety *mezza-voce*, within a limited range, and revealed skill in rapid passages. There was much that was effective in his treatment of sentiment. Mr. Guetary has a large following among Spanish-Americans in New York and many of these were present. Among numbers of his own composition, he sang the familiar "Mi Niña," which has achieved wide popularity. A song of charm and appeal was his "Mariana."

Arthur Bauer was the accompanist. He played as a solo offering Mr. Guetary's "Triumphal March," dedicated to the Hispanic Society of America.

O. T.

SING SING INMATES SING

Community Singing Enjoyed by Men
Behind Bars

OSSINING, N. Y., March 15.—Community singing among the inmates of Sing Sing Prison received an impetus on the evening of March 9 when a series of monthly sings under the direction of Community Service song leaders was inaugurated. The prisoners had been having singing on Wednesday evenings of each week with the accompaniment of the prison band. The "sing" on March 9 was under the direction of Frederick Gunther, representing the New York Community Service, with Kenneth S. Clark as accompanist. The crowd of men who filled the prison chapel sang a program of ballads and popular songs with stirring volume and remarkably fine impromptu harmony. Mr. Gunther acted as soloist in two numbers, "Love's Old Sweet Song" and "Dear Old Pal of Mine," being joined by the audience in singing the refrain. The singing by these men of "Dear Old Pal" and "Mother Machree" was impressive in its deeply felt emotional quality. In connection with the sing Mr. Clark gave a talk on the singing work with the A. E. F., and also showed some pictures of singing overseas.

ABORN SCHOLARSHIP OFFER ROUSES INTEREST

Auditions To Be Held for Prize of \$1,000
in Tuition—Aborn Expected To Do
Much Producing

Much interest has been manifested among singers and teachers in regard to the scholarship which will be offered by the Milton Aborn School of Operatic Training, and which is worth \$1,000 in tuition. MUSICAL AMERICA is advised by Mr. Aborn that after all the auditions have been held, the person showing the most promise vocally, will be registered in the school and tuition to the extent of \$1,000 will be placed to his or her credit. No additional payment of money will be required by the successful candidate. The Aborn School will remain open all summer to accommodate many who are desirous of enlarging their repertoire and for the vocal teacher who wishes to increase his knowledge of operatic rôles and traditions. Mr. Aborn, personally, will direct the work and every member of the regular faculty will teach during this summer session.

The school this year numbers singers from practically every State, many from foreign countries and one from Japan and one from China. The students registered this year are exceedingly talented and indication points that many more Aborn students will be added to different opera organizations the coming season. The "review nights," which were made a part of this year's curriculum, have proven to be popular as well as very instructive, all students being required to review dramatically before Mr. Aborn, the faculty and the student body, such work as has been covered during the month.

At the request of many of the prominent voice teachers located in the larger cities of the Middle-West and Southern states, Mr. Aborn will visit the studios of these teachers for the purpose of hearing some of their talented students. It is thought that this trip of Mr. Aborn's is a hunt for talent to be used later in the Aborn Opera productions, as there is a report that the Aborns will do considerable producing in the near future. Aborn has been one of the most active impresarios in discovering operatic talent and opening opportunities for débuts.

Olga Steeb Stirrs Kansas

INDEPENDENCE, KAN., March 10.—Olga Steeb, the gifted pianist, appeared in recital several weeks ago under the auspices of the Hubach School of Music and made a deep impression on the music lovers of this city and vicinity. Her program included the Bach-Busoni Prelude and Fugue in D Major, Beethoven's Sonata, Op. 53, old-time pieces of Mozart, Rameau, Daquin and Scarlatti, and a modern group of Rhené-Baton and Debussy, closing with the Liszt D Flat Major Etude and the Liszt setting of the waltz from Gounod's "Faust." These works Miss Steeb played remarkably, technically brilliant and musically sound, and she was given an ovation and encored.



Lester Donahue

In Recital, Æolian Hall, New York,
Feb. 27, 1920

As Soloist with Detroit Symphony,
Gabrilowitsch Conducting

*** Is one of the most interesting pianists now before the public.—*Tribune*.

Lester Donahue, who has that last gift of pianists, the sense of humor, gave a performance of MacDowell's "Keltic" sonata filled with legendary shivers, with elfin pranks—in short, more racy of the old sod than the good American MacDowell himself.—*Times*.

Both Chopin and MacDowell have a tender, sentimental side which many pianists have featured at the expense of their robust, virile qualities. In emphasizing the manly strength and ruggedness of these two composers, Mr. Donahue did a valuable service to the host of young American pianists who are now playing MacDowell's sonatas at their recitals. What a wealth of ideas there is in them—when properly performed.—*Evening Post*.

*** was fully up to the fine standard established by this artist when he first played here, some years ago.—*World*.

Mr. Donahue captivated the audience. His playing, like that of the orchestra, may be best characterized as brilliant, though it must be added that it has also resilience and tonal variety.—*Louisville Courier-Journal*, March 4, 1920.

He fairly tore off those terribly exacting pages and carried orchestra with him into a close that was superb for brio, skill and power.—*Louisville Herald*, March 4, 1920.

He is a brilliant and effective pianist.—*Louisville Times*, March 4, 1920.

Mr. Donahue played the Liszt Concerto in E Flat Major with the orchestra with brilliance and immense appreciation of its exhaustive requirements.

He was called back again and again to acknowledge the applause.—*Toledo Times*, March 4, 1920.

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TITTA RUFFO

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Photo by Matzene, Chicago

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Mar.	14	N. Y. City— Hippodrome	(Recital)
Apr.	9	Philadelphia, Pa.	(Recital)
"	11	Washington, D.C.	(Recital)
"	13	Chicago, Ill. (with Chicago Sym- phony Orch.)	
"	25	N. Y. City— Hippodrome	(Recital)
May	2	Boston, Mass.	(Recital)
"	3	Newark, N. J.	(Music Festival)
"	5	Pittsburgh, Pa.	(Recital)
"	8	Springfield, Mass.	(Music Festival)
"	10	Syracuse, N. Y.	(Music Festival)
"	11	Richmond, Va.	(Music Festival)
"	14	Detroit, Mich.	(Recital)
"	16	Chicago, Ill.	(Recital)
"	19	Ann Arbor, Mich.	(Music Festival)
"	21	Cleveland, Ohio	(Recital)
"	25	Evanston, Ill.	(Music Festival)

TOWN WHERE DAN EMMETT LIVED A THRIVING MUSICAL CENTER

Mount Vernon, O., Resting Place of Composer of "Dixie Land," Has Two Energetic Musical Organizations — Memorial Hall Will Fill Important Need—May Aid Needy Music Students.

MOUNT VERNON, O., March 14.—In the cemetery on the hill which crowns this little city in the heart of Ohio, is a stone with these words:

"To the memory of Daniel Decatur Emmett, whose song 'Dixie Land' inspired the courage and devotion of the Southern people, and now thrills the hearts of a reunited people."

Twenty years ago Dan Emmett was a familiar figure on the streets of Mount Vernon. Here he was born, or was brought as a lad of two—tradition is uncertain,—hither, to his little cabin on the city's outskirts, he came when he and his banjo were no longer useful on the stage, and here he died in 1904. Many projects for a suitable monument to his memory have been conceived, but, perhaps, because all were too ambitious, have come to nothing; and his grave is now marked by a dignified, but not imposing stone with the words that have just been quoted.

Mount Vernon has, however, other claims to distinction in musical life than as the home of the author of one of the world's most popular songs. It is, as well, the home of two musical organizations of solid merit, and with more than ordinary achievements, for a city of 12,000, to their credit.

The older of these, the Festival Association, was founded in 1912, and, except for an interval during the war, has since then given, every spring, a festival of two or more evenings. Under the direction of William M. Coup, an unusually capable amateur conductor, who is, in office hours, the head of a large milling industry, a chorus of 125 voices has sung successfully the "Creation," "The Messiah," "Elijah," "Samson and Delilah," and "Faust," as well as shorter cantatas and choral works. This year a recital will be given on May 19 with Myrna Sharlow of the Chicago Opera as the assisting artist, and the following night, "Elijah" will be repeated. Mrs. George D. Arndt, a woman of rare executive ability, is now president of the Association.

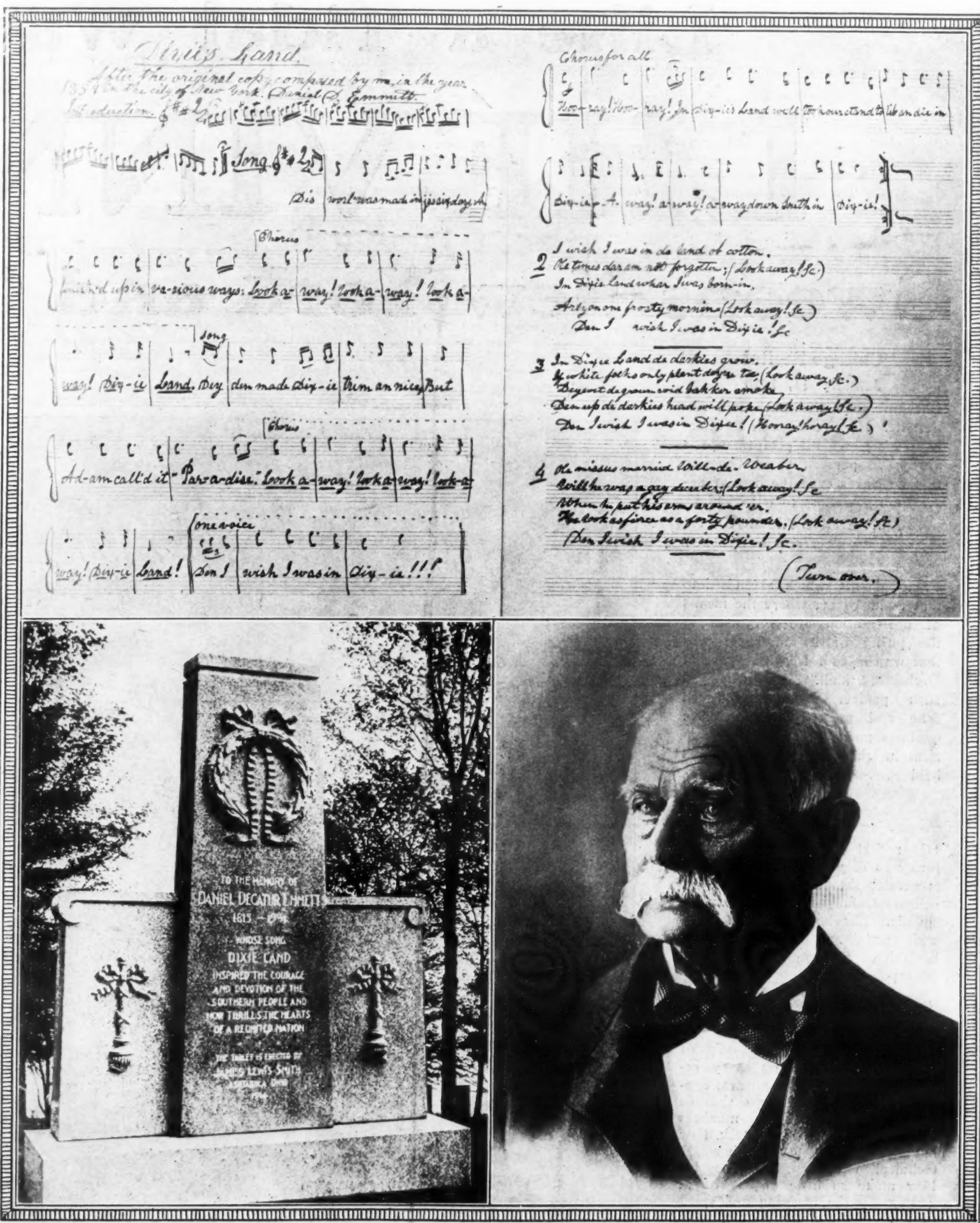
The other organization, the Community Music Club, is also under the guidance of two interesting women: Nellie McFadden, one of the best-known teachers of piano in Ohio, and Mrs. Jessie Jennings Kester, a brilliant musician. The Community Music Club is noteworthy as illustrating how really big musical undertakings can be carried on in a small community with little effort. It has 120 members or guarantors, each of whom agrees to buy at least five tickets for the course, and some take many more. There are no committees, no disagreeable canvassing, and not even a ticket sale. These are mailed in the autumn to each member, checks are returned, and the concerts are given to completely filled houses.

This year there were three concerts, given by Max Rosen, Gabrilowitsch and the Zoellner Quartet. The season was so successful that next year a much more ambitious program will be attempted.

Both the Festival Association and the Community Club have been hampered in their work by the lack of a sufficiently large auditorium. This need has been, or will soon be met. Last November the county-seat, voted the largest sum ever expended for a single project in its history, \$250,000, for a Memorial Hall; and a Commission appointed by Governor Cox is now working on the plans which will provide for a large organ and an auditorium seating 1200.

Outlook for Future

With the Memorial Hall completed two years hence, Director Coup, drawing from the outskirts of this and from neighboring counties, will easily be able to increase his chorus to 250; and the Community Club should have scarcely more difficulty in securing that number of guarantors, and, thus, an annual fund of \$3,000 to \$3,500.



Above: MS. of "Dixie Land." Below, Left: The Modest Monument Which Marks Daniel Emmett's Grave; Right: Daniel Decatur Emmett, Composer of "Dixie Land"

There has been still another step in community progress which is destined eventually to have far-reaching musical results, both in practice and as example. When the armistice was signed the Federated War Activities of this county, which had in charge all war efforts, had a considerable fund in its hands. After meeting generously a number of requests for aid that have since arisen, the balance of the fund, \$4,000, has been turned over to three trustees, to be held, with any accessions, in perpetuity and the income to be devoted to advancing the "esthetic, spiritual, moral and educational well being of the people." Though no definite plans have yet been matured, it is certain that the bringing of good music into the lives of many more will have an important place in the disposition of the fund.

Already, indeed, in connection with the community work which will center in the new Memorial Hall, a series of concerts has been spoken of for which a charge of fifteen or twenty-five cents will be made, and for which tickets will be distributed in each township and village in the county. These concerts, which will be popular in nature, will, it is believed, very soon become nearly self-supporting, but any deficit will be cared for by the fund.

The trustees have also discussed the project of making loans to talented students in music to complete their education. Such loans would either be repaid in later years directly to the fund, or the recipient would agree to devote a certain amount of time to community efforts, such as the Festival Association. Thus, it is felt, not only would aspiring young men and women have the chance to reveal their worth, but they, in turn, would be bound at least by gratitude to do something to make the community, which gave them their opportunity, better.

So confident are those in charge of the fund that the results will more than justify their plans, that they believe the time is not distant when some of the wealthy music-lovers of the city—of whom there are not a few—will greatly add to the income at the disposal of the trustees, or else make a separate endowment for music. In small as well as great cities the idea is at work that music may play a great part not only in the pleasure but the betterment of life, and that no other form of beneficence is more likely to do lasting good.

No account of the musical activities of Mount Vernon would be complete without naming H. M. Eggleston who has

acted as secretary and as business manager of the Festival Association and the Community Music Club since their formation. Mr. Eggleston has the uncommon record that neither of these organizations, nor any similar effort with which he has been connected, has ever ended a season with a deficit.

Edward Morris Gives Recital for Benefit of Studio Club

Sailing for England on March 27, where he will make his London debut in Queen's Hall, Edward Morris, the young American pianist, gave what might be termed a temporary-farewell recital at the Studio Club of New York on Wednesday evening, March 17. The impulse which prompted the offer was a most generous one in that the artist turned over the entire proceeds to the Y. W. C. A. drive-fund, for which this students' club is coming in for its five-eighths share. Mr. Morris's program was a delight and he received throughout hearty applause. His offerings included Scarlatti's "Pastorale," Beethoven's Sonata Appassionata, Minuet in E and the "Turkish March," a Chopin group, and other numbers.

J. A. S.

Like a Tidal Wave

LHÉVINNE

Sweeps New York and Chicago

Chicago Recital

January 11, 1920

Lhevinne plays with such full, virile tone. He gives himself so utterly to his piano, his performance is always so perfect, so challenging, that he leaves even the best of description powerless to tell of him.

EVENING AMERICAN
(Herman Devries)

Piano playing which ascends into that realm of art where the means of presentation are forgotten in the purity of its utterance was that which Josef Lhevinne gave at Orchestra Hall. He displayed such perfect articulation, such sane and masterly interpretative qualities and such poetic and musical insight that the listener was held spell-bound.

DAILY NEWS
(Maurice Rosenfeld)

His recital gave him the opportunity to display his extraordinary powers to the full. Poetic feeling, delicacy, refinement and a dazzling technic. Lhevinne plays the piano with unfailing beauty of tone, breadth of conception and tremendous powers.

EVENING POST
(Karleton Hackett)

Such is his mastery not only of his instrument and its every resource, but also of the musical content of all that he presents, that his giving of the various numbers seems the easiest possible task. Few have such complete and thorough technical equipment as has he. Few make so little display of it. Few grasp the meaning and spirit of a composition more thoroughly and sympathetically. Few translate them so clearly and simply to their hearers.

TRIBUNE
(W. L. Hubbard)

NEW YORK RECITAL FEBRUARY 18, 1920

At his second recital in Carnegie Hall, Josef Lhevinne gave another demonstration of piano playing carried to a point of technical perfection unequalled by any living master of the keyboard.

He has come nearer to solving the mechanical problems of the modern pianoforte than anyone else. Indeed, even such virtuosi as Josef Hofmann and Godowski, not to mention all the others, could learn something of value from him in attaining the muscular relaxation, the elimination of apparent effort, the communication of power, through weight distribution.

When technic has reached such a marvelous development as in the case of Lhevinne; when physical processes are so subtly, so exquisitely distributed and balanced that they are practically concealed from ear as well as eye, then technic assumes an aspect beautiful in itself.

AMERICAN (Max Smith)

Josef Lhevinne gave another display of transcendent technic, a technic probably unequalled among living pianists, if, indeed, it was ever equalled by the mighty dead.

GLOBE (Pitts Sanborn)

Simply surprising was his digital dexterity and fleetness. This, however, was but a minor merit of Lhevinne's playing. What made it so alluring was the clearness of his articulation and the richness of coloring which was truly iridescent. Lhevinne, to sum up, is a great pianist—one of the greatest now before the public.

POST (H. T. Finck)



With Chicago Symphony Orchestra

Oct. 31st and Nov. 1st, 1919

"Mr. Lhevinne played the Tschai-kowsky B-flat minor Concerto with a breadth of conception that grasped the most minute detail yet had a sweep for the big outlines that was magnificent. It is a delight to hear the runs as they ripple from under the fingers of a man who can play every note with unfailing accuracy yet give to them all grace and color. His heavy chords were tremendous in volume and in the octave passage where many a distinguished artist has been so nearly carried off his feet Mr. Lhevinne was solid as a rock amid the cataract of tone. It was magnificent playing and won great applause."

EVENING POST
(Karleton Hackett)

"With the first burst of the splendor of that unequalled commencement of the Concerto the realization was borne home to those who knew that a 'big' moment was at hand. Mr. Lhevinne stands today full master of his instrument. He makes it a thing of absolute loveliness, obedient to every wish. Its power seems unlimited under his hands, and yet it is never forced. And the richness of color, the delicacy of effect, the fineness of nuance it yields, are infinite. Mr. Lhevinne's playing was satisfaction and enjoyment supreme."

TRIBUNE
(W. L. Hubbard)

"Josef Lhévinne was soloist with the Chicago Symphony Orchestra yesterday. The medium through which he introduced himself was Tschai-kowsky's Concerto in B-flat minor. It is the best kind of a show piece, and Lhévinne is the best kind of a showman. Personally, Lhévinne is a quiet seeming, broad-chested individual betokening much vitality. His playing did not belie his appearance. It was a delightful experience in the possibilities of piano tone to hear the rapid passages trickle out from under his fingers. He is able to play more notes than any other pianist in the world, and he manages to get them all in the right places."

JOURNAL
(Edward C. Moore)

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STEINWAY PIANO

AFTER THE "ALTOGETHER" IN OPERA— WHAT WILL SATISFY THE PUBLIC?

Has Wholesome Romance a Place in the Lyric Drama Today?—Or Do Highly Spiced Stories of Sex Appeal Tend to Make Insipid All Other Plots—Some Thoughts on Too Liberal Use of Tabasco

By OSCAR THOMPSON

JUST how much tabasco can the operatic palate abide?

And does the gourmet who has grown used to spilling the pepper-can ever go back to food of normal seasoning?

In glancing over an old file of *MUSICAL AMERICA*, the writer came upon a review of the first and only performance of "Salomé" at the Metropolitan. It will be remembered that Conried was forced to withdraw the opera when the directors of the opera house agreed with the public that it was objectionable. In describing the effect of the "Dance of the Seven Veils," as begun by Olive Fremstad and carried out by a *danseuse* of the company, it was stated that "women in the audience held their programs before their faces."

Did any one see any similar hiding of blushes behind programs during the far franker ballet of the Chicago Company's "Aphrodite"? Have programs done similar duty during the dressings and undressings in the first act of "Zaza"?

A recent cable dispatch from Paris tells of a sensation in the presentation of a new opera there. When one of the singers emerged from a huge oyster shell and proceeded to divest herself of every bit of habiliment, the audience, to quote the dispatch, was utterly amazed, and cries of "Censor, censor" were heard from many parts of the house.

But how will it be after a repetition or two makes the sensation no longer a sensation? It is to be remembered that "Salomé"—described in newspaper reviews quoted by *MUSICAL AMERICA* as "nauseating" and "unspeakable"—subsequently was produced at the Manhattan Opera House and created scarcely a ripple. Tabasco isn't so strong when the palate gets accustomed to it.

Those Parisians who cried for "censor" were doing about the most futile thing in the world. Since probably no two persons—in Paris or in New York—would agree, if their opinions were sought, as to where the line should be drawn be-

tween the proper and the improper, the only real purpose of censorship of any form of art is to force art to conform to some individual's opinions. There are plenty of motion pictures, supposedly passed by a censorship board, which would have stirred indignation in the Victorian era. There are many sex novels on the bookshelves that are there primarily because of their exploitation of subjects not formerly regarded as appropriate to the drawing room. Books that have been championed as of the highest literary merit have been suppressed and have now become virtually unobtainable. Their suppression did not prevent others of the same type, and of much less merit, finding their way to the book stores.

In these times, with every audience its own censor, there is little sympathy for preachments. Patrons of opera and the drama are not inclined to accept the opinions of others as to whether or not a work is objectionable. A theatrical performance is not, of necessity, beyond the bounds of decency, in the view of the theater-goer, simply because a newspaper, a pulpiteer, or a personal friend says so.

Is the Sex Motive Being Overdone?

Forgetting then, for the nonce, any question of public morals that may or may not be involved, the opera lover may well consult his own palate and consider the tabasco taste. He may ask himself whether the sex motive, as a motive, as a theme for art, and not as a question of morals, is being so sadly overdone as to blunt and dull his own appreciation of more worth-while and better utilized operatic material.

After all, there is no great originality in the sexy story. It is by no means the most difficult plot to construct. If it usually seems to "get over," it may well be remembered that some comedians of vaudeville long since discovered that a cheap laugh can always be obtained with an off-color story, whether it is clever or not.

The Art for Art's sake enthusiast will maintain that Art always has resisted Comstockery. But he also will admit that Art has never thrived on license, for the sake of license. It is to be questioned whether a considerable amount of the sex literature of the day has not sex, more than literature, as its purpose. Bewaring the tabasco habit, the opera enthusiast may ponder whether such exhibitions as that of the "Aphrodite" ballet or the "Zaza" undressings have, as their fundamental, any real artistic purpose.

It is a handy thing, this tabasco can, to relieve insipidity in some tasteless morsel. But what does it do to the palate? How do unpeppered dishes taste, afterward? Isn't it the tendency to use more "hot stuff" the next time, and then more and more until it is a case of the whole can or none?

It has been said of the Massenet operas that they are a compendium of all the famous courtesans in history. The latter-day Italians—Mascagni, Leoncavallo, Puccini, Montemezzi—have been specialists in ringing the changes on marital infidelity, ranging from brutal frankness to something of idealization. To ponder too much over the plots of these French and Italian works would be to come to the

conclusion that no one but a courtesan, or a wife with an illicit love affair, can possibly be interesting as an operatic heroine; witness the humorous references which still get into print concerning *Violetta* and *Alfredo* as "engaged."

The Wagner works, while emphasizing the battle between the carnal and spiritual natures of men, have appealed to loftier emotions and contain much that glorifies both purity and faithfulness. If there is *Venus*, there is also *Elizabeth*, and *Elizabeth*, not *Venus*, is the human force in the story that, after all, is something of a medieval allegory. The loftier trend of the Wagnerian stories, even aside from their musical and dramatic power, should make them welcome to those not entirely committed to pepper and tabasco.

Isn't it quite possible that the very commonness of courtesan and infidelity plots, with their spiced implications, tends to make unacceptable for operatic purposes simpler and more normally appealing romances? If these latter lack pepper, will they appeal to a pepper-bitten taste? In spite of its beautiful music, Beethoven's "Fidelio" has seemed insipid to most audiences. Of what avail is it for reviewers to extol its loveliness, if audiences find it empty and dull? It makes the mistake, operatically, of glorifying virtue instead of vice. It does not call upon the tabasco shaker. The gourmet is asked to eat a pepper-pan-roast without the pepper.

A Tea Diet for a Bourbon Taste

It is interesting to note that much of the criticism directed at the story of

EUBANK AND ASSISTING ARTISTS IN JOINT RECITAL

Soprano of Chicago Forces Aided by Vera Poppe and Berger in Last Concert of Series

CHICAGO, March 16.—The last of the Musical Extension Series of concerts for this season came to a fine close with the joint recital given last Monday evening by Lillian Eubank, the versatile soprano of the Chicago Opera Association, Vera Poppe, the American 'cellist, and Isador Berger, Chicago violinist.

Of the three artists participating, Miss Eubank easily took the honors of the evening. Listed as a dramatic soprano, an appellation new to her Chicago audiences, she more than substantiated her claims as a singer in this category. Her singing of two groups of songs and the "Vissi d'Arte" aria from "Tosca" again brought to notice her powerful, rich voice, her fine interpretative qualities and her impressive stage presence. She made a decided success with these offerings having to add an encore.

Vera Poppe was heard in classic numbers by Haydn, Rameau, Glazounoff, and a short composition of her own which was fanciful in style and neatly written. Of course, she had to repeat it. Her playing is musical and clearly phrased. Later she played a rhapsody by Popper.

Isador Berger showed studious and serious qualities as a violinist in his performance of the D Major Concerto

"Eugen Onegin," the last of this season's novelties at the Metropolitan, centers about its "unsatisfactory ending." Tchaikovsky overlooked or deliberately avoided an opportunity for a final flash of scarlet. Instead of having *Tatiana* yield to her old lover, she resists the temptation, rushes from him and remains true to her husband. In this instance, the ending is "unsatisfactory," not only because it doesn't fall back on tabasco, but because it also deigns to be operatically original. The other way would have been the operatically conventional way. But would it have been any more artistic, any more dramatic? After "Zaza," the Tchaikovsky opera, better work, musically, can be likened to a cup of tea in the mouth of a man who never drank anything but Bourbon.

There is, as dabblers in cosmetics agree, such a thing as becoming "paint blind." This, they say, explains why women who might be expected to decorate their faces with some semblance of discretion and of concealment of the materials used, are to be seen on the street and in the salon wearing an impasto of purplish pink that could never be mistaken for anything ever bestowed by nature. The "paint-blind" eye ceases to see the rouge at all. The layers are made heavier and more vivid with each attempt at beautification, until it glares to all the world except the one who has spread the rouge. The limit is reached gradually. Always a little more, a little more.

The theater-goer has only to look back a few years and recall various outcries over "daring" displays, to find a somewhat similar evolution—a little more, a little more. Without the many partial displays that have preceded it, the Paris audience doubtless would have had a far bigger sensation, in the incident of the oyster shell and the garbless singer. After the "altogether," what? Will it be a case of audiences becoming "paint blind"? Will nothing short of the whole tabasco bottle keep a new work from being hopelessly insipid? Will the patron say, "away with such considerations as mere music—bring on the pepper and spill the can!"

by Paganini and supplied his own cadenza, which is intricate and long, but not musically attractive. He also played five of his own futurist compositions, which showed more ingenuity than musical beauty.

Harold B. Simonds, Gordon Campbell and Margaret Carlisle were the three accompanists for the evening.

M. R.

BONNET IN MADISON, WIS.

French Organist Applauded in Recital—Local Artists Heard in Concert

MADISON, WIS., March 18.—Joseph Bonnet, the eminent French organist, was heard recently in an interesting recital at the University School of Music, offering a program that included numbers by all of the most prominent writers for the organ. He was much applauded by a capacity audience.

Under the direction of Alexius Baas, a concert was given recently in the Woman's Building by the Madrigal Club. Solos were offered by Mrs. Evelyn Oldham Baas and Louise Vrooman. Also under the conductorship of Mr. Baas, the Mozart Club was heard in the High School Auditorium. Nils Rein, violinist, was soloist, winning much applause. Margaret Otterson was accompanist.

C. N. D.

MICHAEL POSNER

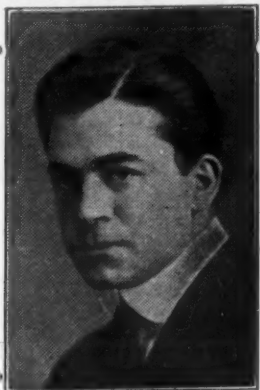
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Photo by Miehlin

AS "MANRICO" IN TROVATORE



"SORRENTINO AS ALFREDO PROVED A TENOR OF SYMPATHETIC AND AGREEABLE VOICE. IN THE POPULAR MISERERE HE SANG 'A CHE LA MORTE' IN GOOD, LUSTY FASHION."—*Baltimore Sun*.



"UMBERTO SORRENTINO, WITH HIS DEBONAIR MANNER AND ROMANTIC VOICE, WON HIS AUDIENCE FROM THE FIRST WHEN HE APPEARED AS 'ALFREDO.' HE DISPLAYED NO SMALL AMOUNT OF TEMPERAMENT AS MANRICO IN IL TROVATORE. HIS VOICE IS OF SMOOTH AND PLEASING QUALITY. HIS PHRASING IS EXCELLENT AND HIS ENUNCIATION GOOD."—*Baltimore American*.



"... VOLLEY OF APPLAUSE REWARDED THE CLOSING SCENE IN THE FOURTH ACT OF IL TROVATORE... SORRENTINO'S TONES ARE TRUE AND HIS CONCEPTION OF THE ROLES OF ALFREDO AND MANRICO DISTINGUISHED FOR INTELLIGENCE."—*Baltimore Evening Sun*.



"UMBERTO SORRENTINO, TENOR, WAS GUEST PRINCIPAL. GREAT PRAISE IS DUE HIM NOT ONLY FOR THE EXCELLENCE OF HIS VOCAL WORK, BUT ALSO FOR HIS SKILL, JUDGMENT RARE, PERFECT COOPERATION AND ADAPTABILITY UNDER ALL CIRCUMSTANCES. HE IS 'SCHOOLED' AND INDIVIDUAL, AND THIS AND HIS GENEROUS SPIRIT WERE OF GREAT VALUE TO THE PRODUCTION."—*The Baltimore Star*.

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AS "ALFREDO" IN TRAVIATA

Solving the Program Problem for the Violinist

First Essential Is to Select Works Which Appeal Personally to Performer—Duty of the "Arrived" Artist Toward the Composer—Abolition of the Encore Nuisance Would Be an Artistic Innovation

By VICTOR KÜZDÖ

SINCE the earliest stages of the European conflict the United States has become a much sought haven of refuge for the majority of world-renowned violinists, most of them finding New York a delightful nook for anchorage. Through the innumerable public appearances of these artists, an excellent opportunity has presented itself for studying the construction of recital programs; thus one is able to suggest to the violinist who struggles for recognition what to choose, and how to arrange a program in attractive and satisfactory style. Newspaper critics invariably clamor for the classics. Students want to hear instructive and educational works. The public, however, wishes to be entertained.

What is the violinist to do in order to please one and all, and at the same time do justice to himself? The query seems to be a perplexing one, yet there is a solution for it. First and foremost, he should consider his own individuality. He must take into account his natural tendencies and predilections.

He must play music that appeals to him personally, otherwise he fails in his appeal to his audience. He must feel at ease, and perfectly at home in the rendition of his selections. To attempt to cater to the newspaper critics, is a wholly unnecessary and thankless task. Their indifferent and unfriendly attitude to all newcomers, besides their habitual late arrival at, and early departure from, violin recitals, excludes the possibility of a correct and just estimate of the powers and accomplishments of the player. It can be asserted without reserve that the public instinctively feels the presence of genius, and readily responds to the fascinating music of the violinist, if such it be. The verdict of a critic is, after all, only the opinion of a single person; but the verdict of an audience is the keynote to real success. *Vox populi, vox Dei.*

Harping On Faults

Critics in their comments are prone to emphasize shortcomings, while merit they hardly ever recognize. Flattering newspaper notices do not fetch the crowd, nor do they fill the concert halls. It is of vital importance for the violinist to make repeated appearances at short intervals, in order to keep in the public eye; but what is still more essential, he must have a clever press agent. A publicity expert knows how to write items of the gossipy kind, exciting curiosity and stimulating interest thereby. Such procedure aids far more in creating a large following for the violinist than would the usual faint praises of legions of blasé newspaper scribes.

When a violinist arrives at the "prima donna" stage of attraction, with a "sold-out" sign over the box-office, he need not be particular what he plays, as long as he does it well. At times even this desideratum seems to be successfully dispensed with. People go to hear (and quite frequently just to see) great players, regardless of their program. This absolute fact is proven through the drawing power of some great singer, who by taking the leading rôle in an opera that has been a pronounced failure, helps it to a box-office success. A violinist who is sought for, and not seeking engagements, owes to his art and its creators, the composers, a debt of honor. This debt he can in part pay by doing a sort of missionary work—bringing to the notice of the public rarely or never heard compositions, not bothering about their merits or demerits. Let the applause of the public alone decide whether or not they are worth hearing. The violinist of the "prima donna" type of attraction can well afford to make a sacrifice for the cause. People will flock to hear him anyway, just as they would if he was a famous songbird. Personality and artistic stature draws, selections do not.

The New Violinists' Problem

It is quite a different matter with the violinist who is beginning the struggle for fame and fortune. He must adjust his program to please his audience, giving preference, of course, to pieces in which he appears to best advantage. Compositions familiar to concert-goers, and popular with them, must be featured. The best plan would be to start the recital with a tuneful ancient, solo sonata, follow it with a melodious concerto, and wind up with a group of short pieces of varied and contrasting nature. The last of the group, for climax, should be of dazzling brilliancy. Any concerto that is of an elaborate symphonic structure should be left for orchestral appearances. These are many, even classical ones that can be performed with piano accompaniment, not really needing the orchestral background. For example, Mozart's in E Flat Major, Viotti's in A Minor and Spohr's No. 8, the one subtitled "In form of a Vocal Scene."

Violin recitals should never last longer than an hour and a quarter, or at most, an hour and a half. Unfortunately all violin recitals—good or bad—are unduly and unwisely prolonged by the encore nuisance, a veritable affliction. It seems that people always like to get more



Victor Küzdö, Prominent New York Violinist and Teacher

for their money than they are entitled to and have contracted for. This is a universal "kink" in human nature. Merchants, big and little, offer premiums with their wares. All people of menial occupations expect tips.

The audience at the violin recital also looks for a perquisite in the shape of encores. When and where the encore

mania originated we do not know. We do know, however, that an Italian audience could no more get along without its *Bis*, than without its macaroni. In Italy, it frequently happens at the opera that an aria or even a whole scene is redemanded. Violinists in former years used to repeat a portion or all of the piece, if persistently applauded. This proceeding, if the encore pest had to rage, was at least logical, because if we like some special piece we want to hear it again. But to add extra numbers not called for on the program, is on the order of the premium system of the merchant. The comedy of turning out the lights, closing the piano, etc., at the end of the violin recital and the "prima donna" fiddler appearing in his fur coat, waving a final adieu to his audience, does not help matters. The insistent demand of the crowd, like that of the oriental beggar, goes merrily on; the fiddler once more reappearing with his instrument and with an assumed air of reluctance flings another musical bonbon to the insatiable mob. A violinist's success, according to up-to-date réclame making—is measured by the number of encores he plays.

I often wonder how the artist would feel and what the audience would think if the generous distribution of those perquisites was stopped. Some famous violinist ought to make a start in refusing to humor the encore "fans," thereby setting the pace for his colleagues. An atmosphere of dignity becoming to the occasion would then be upheld, and the symmetry of the program duly preserved. To banish for ever the encore nuisance from the recital halls would be a much-longed-for blessing, and a delightful innovation in the ethics of musical art.

NEW TORONTO CHORUS IN FIRST APPEARANCE

Scottish Singers Offer Program, Led by George Neil—Other Local Forces Heard

TORONTO, CAN., March 13.—The Scottish Chorus, conducted by George Neil, appeared in Massey Hall on March 12 before an audience that nearly exhausted the capacity of the auditorium. For a young organization its efforts were most satisfactory. The voices in all sections were good and the whole chorus was well balanced. The offerings were of a Scotch character. Burns's part song, as arranged by A. Patterson, "Of A' the Airts the Wind Can Blaw," was finely given, while other numbers worthy of note were "Ye Banks and Braes," "Annie Laurie" and "The March of the Cameron Men." "Scots Wha Hae," and "McGregor's Gathering" brought forth great applause. Mr. Neil sang several Scotch solos in excellent manner. The pipe band of the 48th Highlanders played a stirring prelude to the concert. This was the first appearance of the chorus, which is a recently organized society, numbering eighty-one.

An excellent program was presented at the benefit concert of the Great War Veterans' Association in Massey Hall on March 8, although the attendance was not all to be desired or what the program warranted. The artists taking part were A. Fisher, basso; Ada Rose, mezzo-soprano, the Orpheus Quartet, Millie Kingsmill, contralto; Edith Pengilly, pianist; Fred Hamer, tenor; R. Arnott, baritone; Doris Robins, violinist; A. Davies, tenor, and Gladstone Evans, accompanist.

A memorial tablet was unveiled at the Musicians' Temple by the local branch of the American Federation of Musicians in honor of nine members of the

Toronto Union who paid the supreme sacrifice in the war. The lament was played by Pipe-Major Flynn. The names on the tablet are: Capt. E. H. Popham, Flight-Lieut. A. J. Boddy, Lieut. W. J. Algie, V. C.; Corp. J. Needham and Bandsmen S. J. Trute, A. Ling, R. J. Cook, J. C. Harrison and F. Davis.

Campbell MacInnes was the artist at the recital of the Toronto Women's Musical Club on March 11. He sang a big variety of songs, and was ably accompanied by Richard Tattersall.

The Home Musical Club held its annual meeting on March 8. The officers elected for the ensuing year were Mrs. Andrew Kinghorn, president; Mrs. Russell Martin, vice-president; H. C. Corner, secretary; executive board, Mrs. George Barron, S. R. Clark, Mrs. Laurence Lugsdin, Mrs. T. Alexander Davies, Frank Blachford and Miss Carter. W. J. B.

The organist and choir of St. Augustine's at Bournemouth, England, recently went on strike as a protest against the introduction of ritualism into the service.

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—ARCHIE BELL in Cleveland Plain Dealer, March 14, 1920

Symphony Gives Best Concert in Musical Career

Mme. Namara, Soloist, Wins
Praise for Remarkable
Rendition of Songs
(By Archie Bell)

There was another remarkable event on Saturday, and that was the appearance of Mme. Marguerite Namara. She has appeared here before many times but not in recent years, and her progress vocally and artistically has been almost phenomenal. We all knew that she was an unusually talented young lady, her friends had watched her career with interest and enjoyed the reports that have filtered through of her ever widening success. But Namara has fully arrived. She is a wonderful artiste and the possessor of a beautiful voice, easily called colorature, but rather a splendid lyric organ, brilliant, flexible, truly seductive in quality and keenly interpretative, when combined with her captivating per-



sonality. Her rendition of a Debussy aria, two songs from Massenet and "The Dream" of Grieg was one of the fine musical treats of a season full of music. Comparisons may be odious, but Namara has no reason to

fear, but rather might invite comparison to any soloist of the season in Cleveland.

(Cleveland Plain Dealer, March 14, 1920.)

Symphony Gives Fresh Repertory

(By James H. Rogers)

Marguerite Namara, lyric soprano, was the soloist, and made a most favorable impression on her hearers. Her voice is flexible, of sympathetic timbre, wide of compass, and, for a lyric soprano, of unusual volume. Warm and prolonged applause followed her singing of the air from Debussy's "L'Enfant Prodigue," and after the gavotte from Massenet's "Manon," which was delightfully done, Miss Namara was recalled to the stage many times.—(The Cleveland Leader, March 14, 1920.)

(By Wilson G. Smith.)

Mme. Namara, the soloist, was heard in a Debussy excerpt which exploited to an eminent degree her brilliant-qualified voice.—(The Cleveland Press, March 14, 1920.)

"Her voice is flexible, of sympathetic timbre, wide of compass and of unusual volume"—JAMES ROGERS in Cleveland Leader

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LACK OF FUNDS PREVENTS REOPENING OF BAYREUTH

Prevailing Conditions Will Probably Delay Festival for One Year—People's Opera Founded

BERLIN, Feb. 28.—It now appears to be doubtful whether the Festival plays in Bayreuth will be taken up before 1921. The prevailing conditions in politics, traveling and accommodations make it almost impossible to reopen the performances this year, but it is seriously hoped to do so in 1921. Particularly the financial side of the matter is very difficult, as it is uncertain how high the entrance fee, which was twenty-five marks the last time, may now be raised. At the present high salaries of the chorus and orchestra staff it will be necessary to spend for ten weeks, including rehearsals, at least 240,000 marks on the 104 members of the chorus and 126 members of the orchestra. To this figure would be added the fees, of which a forecast is next to impossible, for about sixty soloists, fifteen soloist-repetitors, the technical staff, and then the conductors, stage managers, etc., and the exceedingly high expenses for the lighting of the theater.

A joint-stock company has been formed in Berlin with the object of establishing a people's opera. The People's Theatre (Volksbühne) has made an arrangement with the company, according to which they shall have 1,500 of the 4,000 seats at their disposal. Shares will be issued to a total amount of five million marks. Each share of at least 1,000 marks entitles the holder to a seat at half price at twenty performances. The board of directors of the new company consists of the former Minister of Finance, Hugo Simon; the intendant of the State Opera, Max v. Schillings, and the chairman of the Volksbühne, Georg Springer.

Dr. EDGAR ISTELE.

Composition by Godowsky's Son To Be Played by Rothwell Forces

Leopold Godowsky, Jr., son of Leopold Godowsky, the pianist, will be one of the composers whose works are scheduled by Walter Rothwell to be played at the coming summer season of the New Symphony Orchestra in New York. Mr. Godowsky the elder will be soloist at the New York concerts of the New Symphony on March 30 and 31 under Artur Bodanzky.

ALL-AMERICAN QUARTET NOW A REALITY



Photo by Illustrated News



The All-American Quartet and Its Director. Above, Left to Right, Harold Lindau, Tenor; Dr. Henry T. Fleck, Dean of Music at Hunter College, New York; Ruth Miller, Soprano; Below, Left, Greek Evans, Baritone; Right, Henriette Wakefield, Contralto.

World, at which many of the greatest artists appeared and a big orchestra played, we felt that we were in a position to judge also as to the attitude of these artists. And we knew that we had found them much more commercially inclined than our own artists. At the auditions which our father, Dr. Henry T. Fleck, held, we heard American trained boys and girls with beautiful voices. Dr. Fleck then conceived the idea of giving grand opera in concert form at Hunter College, developing the story of the opera, the life of the composer, with the arias, duets, trios, etc., sung by the artists. For three years, Dr. Fleck has conducted these performances at Hunter College to packed houses, and there many fine American singers have had an opportunity of showing what they can do.

"About eighteen months ago the American Art Education Society gave us entire charge of its musical activities, including the New York City Orchestra, the operatic evenings, the high school choral organizations, etc. We had plenty of opportunity to convince ourselves that American singers could 'fill the bill!' And it was then that we organized the All-American Quartet. It is all American, born and trained. It so happened that we had the tenor for it, Harold Lindau, who is now perfecting his operatic rôles with Oscar Saenger. We feel sure that when he appears in New York next winter he will be recognized as a tenor of the first rank. Our contralto is Henriette Wakefield, who is well-known as a former member of the Metropolitan Opera Company, and also as a concert-singer of great ability. Ruth

Miller, another member of the Metropolitan Opera forces, is the soprano, and to her lovely voice she adds rare charm. Greek Evans is the baritone, a singer who has already received the commendation of music critics all over the country. He is now on tour as leading baritone with the Createore Opera Company, his performances bringing him the highest praise wherever he sings. Mr. Evans will be in the Metropolitan one of these days, we feel, for he has the voice, the histrionic ability and the repertoire to qualify for the position. We are Americans in our ideas, first last and always and in putting before the public this quartet we are certain that we are going to have the chance to prove conclusively that the American born and trained singer is a fact!!!"

The quartet will be heard either in a varied concert program, comprising arias, songs and operatic ensemble numbers or in an "operatic evening." In the latter case, Dr. Fleck will go with it, presenting one of five operas, "Faust," "Il Trovatore," "Carmen," "Rigoletto" or "Martha" as he has at Hunter College, explaining the story of the opera, giving interesting facts about the composer and how the opera was written, the most popular individual numbers of the opera being sung by Mes. Miller, Wakefield and Messrs. Lindau and Evans. A. M.

BENNO MOSEIWITSCH IN FOURTH PIANO RECITAL

Comprehensive Program Excellently Given Before Large Audience in Carnegie Hall

Benno Moseiwitsch, pianist, gave his fourth recital in Carnegie Hall on the afternoon of March 21. The program was one of interest and the interpretations equally so.

Beginning with the C Major Fantasy of Schumann, Mr. Moseiwitsch established a high standard. There was, perhaps, overmuch of nuance and the work lost somewhat in ruggedness through what it gained upon the romantic side. The Handel-Brahms Variations which followed held the audience spellbound through the twenty-five minutes of their performance.

In his third group, of nine shorter pieces, the artist did much interesting and well-contrasted playing. Two Debussy numbers, the latter of which he interrupted on account of two persons who came one and a half hours late and noisily took their seats almost under the piano, were quite splendid. It is in this

type of music that Mr. Moseiwitsch is at his best, creating a mood. A trivial "Minuet Valse" by Palmgren, marked "new" on the program, was repeated. Of the Chopin group, a nocturne, a mazurka and an etude, the etude was the best, exhibiting the player's crisp, clear-cut technique, as did the final number, Liszt's "La Campanella." The gem of the program, however, was the same composer's arrangement of Schubert's "Hark, Hark the Lark!" which was a sheer delight for its delicacy and beautiful tonal quality.

Viewed as a whole, Mr. Moseiwitsch's playing strengthens the impression made by his former appearances. It is characterized principally by beauty of tone and cleanliness of technique, both of which are conspicuous by their rarity on the contemporary concert platform and therefore are, proportionately, subjects for rejoicing. J. A. H.

Lorraine Wyman gave a delightful costume recital of "Lonesome Tunes" last week in Troy, N. Y. Ruth Emerson was at the piano.



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GARDEN THOUGHTS.....Homer Samuels
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MY SHADOW.....Homer Samuels
MY TRUE LOVE LIES ASLEEP.....Eugene Murdock
WHEN CHLORIS SLEEPS.....Homer Samuels

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ZOELLNER QUARTET

Recent Press Notices

CHICAGO

W. L. Hubbard, Chicago Tribune, Feb. 17, 1920

"The Zoellner Quartet which for many seasons has done much to carry throughout the United States the message of beauty that lies in string quartet music gave a concert Monday night in Orchestra Hall.

"The beauty and unfailing charm that are contained in the Haydn Quartet Op. 76, No. 1, were well brought out. The quartet played a Romantic Serenade by Jan Brandts-Buys, abounding in harsh harmonies and strained melodies which no amount of skillful playing could make beautiful or appealing. The Percy Grainger "Molly on the Shore" was merrily and joyously given and the Andante from Haydn's Opus 3 with serenity and beauty. The Zoellners did admirable work."

Karleton Hackett, Chicago Evening Post, Feb. 17, 1920

"The concert of last evening in Orchestra Hall was given by the Zoellner Quartet. The members of this quartet have devoted all their energies to the recondite art of chamber music, having been consecrated almost in their cradles to its mysteries. The program was begun with a Haydn Quartet which served to show their musicianship. The tone of the quartet was well balanced and the ensemble excellent, with fine variety of shading and precision. The Brandts-Buys gave them better opportunity to display their powers. The music splendidly interpreted was colorful, having quaint harmonic devices and played with sympathetic appreciation and genuine flavor."

ST. LOUIS

Richard Spamer, St. Louis Globe-Democrat, Feb. 12, 1920

"The reception given the Zoellner Quartet last night at the Odeon shows there is a gradual growth of appreciation for true chamber music in St. Louis. The happy music of the old master Haydn was sent forth by the Zoellners in a joyous fashion; the Skilton tone picture, Sunrise song, Grainger's rollicking reel, 'Molly on the Shore' and Sinigaglia's Rain Song were all inspiringly interpreted, in the best spirit and technic of real chamber music."

OMAHA

A. M. Borglum, World-Herald, Jan. 14, 1920

"The appearance of the Zoellner Quartet at the Brandeis last night under the auspices of the Tuesday Musical Club was an evening of exceptional pleasure. The individual members of the quartet showed their virtuosity as interpreters and also demonstrated their ability to play with equal skill the classics of Haydn's time as well as compositions of the most modern style. This evening in the realm of pure music was a concert of which the Tuesday Musical Club might well be proud."

H. M. R., The Bee, Jan. 14, 1920

"It fell to the Zoellner Quartet to give the first concert of the new year and the first musical treat in many long weeks. The Zoellners play together with an excellent ensemble and yet with a freedom in interpretation which makes for vivid delineation of the music. Pianissimo passages are played with great beauty of tone, melodies are carefully brought out and climaxes are built logically and effectively. The Haydn Quartet was played with splendid virtuosity of ensemble."

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Music Education: Its Problems and Their Solution

Music's Value As a Mind Trainer—Making Piano Study Part of the School Curriculum—Prevailing Musical Illiteracy Appalling—Study of Music Should Be Reduced to Scientific Basis—Standardization Essential

By NICHOLAS DE VORE

THE publication a few years ago of the statistics compiled by the editor of MUSICAL AMERICA concerning the music industries and interests of the United States, emphasized strongly the magnitude to which it has attained during the last two decades, and brought forcibly to the attention of the music teacher how great is the position of importance which music occupies in our national life, and how small in proportion is that part of our national music budget which goes into the pockets of the music teacher. The immense investment which is visible in the operations of the talking machine makers and the mechanical piano and roll industry, not to mention the concert and opera field, demonstrates beyond a doubt the necessity of music to the public welfare. That the share devoted to music education is not a larger one must then be due to some other cause than apathy of the public as regards music itself. Pondering upon the millions of dollars annually expended upon these various vehicles through which music is given to the masses solely through their ears, and at a minimum of personal exertion, how complacent indeed must be the teacher who is content to ascribe it to the matter of laziness, on the assumption that it is from mere choice that the people buy their music ready-made instead of making it for themselves.

It is surely apparent that only some weakness in our system permits music-loving children to arrive at adulthood without receiving the training of hand, eye and mind necessary to understand and reproduce the masterpieces of music, or to reveal or reflect in any form the musical thoughts which yearn for expression. What, then, remains to them in later years but to be content with such makeshifts as concert-going or mechanical reproductions? Surely, it can hardly be expected that after graduation from high school or college one will begin again at the bottom to learn a language of every day use—the art of musical expression.

How, then, is music shown to be so essential in terms of human experience, to be made a part of the education of every normal child, instead of a seeming added burden, which in later life only will be recognized as the privilege that it really was? Who that is musically inarticulate does not inwardly confess regret for lost opportunities as regards music study? And how may these opportunities

be else than lost, unless music study is made possible as a part of a regular school curriculum?

Setting aside for the moment the cultural or esthetic phases of music, it cannot be too strongly emphasized that from an abstract educational viewpoint music study is able to compare with any of the other items of the school curriculum. As a means for making a record of thought, it is a language, and as such it is as valuable from a disciplinary standpoint as is any language study. As a science it has fundamental principles as definite and as conducive to mental concentration as algebra or higher mathematics. As an art it combines the symmetry of architecture with the imagery of poetry, and to a superlative degree.

The educational value of all study is recognized, but there is also an added practical everyday value with such essential subjects as the three Rs. With music, this practical side is about the only side which has been generally recognized. The social aspect, the pleasure-giving aspect,—those incidental qualities which make appeal to the masses have been too commonly thought to be all there was to music study. But this universality of music's appeal, however, should not be allowed to prejudice the recognition on the part of scholarly educators of the extent to which music study, properly pursued, will stimulate the thought-compelling, constructive processes and afford the mental discipline which is a requisite of all truly educational pursuits.

Compulsory education is an accepted factor in everyday life. School children of all ages are accustomed to the idea that they must secure so many points or credits before they can reach promotion or graduation—and that they must go to school. Are all of the studies by which these credits may be earned of such superior importance to music study that it is not reasonable or possible for music to be at least an elective in a school course?

Certainly the cultural element cannot be entirely ignored in matters of education for life work; and as music is admittedly cultural as well as educational, is it not rightfully to be considered as at least worthy of a place in the option of those who desire it, especially where they are willing to secure it at their own expense?

The Practicability of the Piano

Since music consists of the three factors, rhythm, melody and harmony, it can be seen that the drum is a suitable vehicle for the reproduction of but one

of the three requisite qualities—rhythm; the voice of the violin for two—rhythm and melody; and only a keyboard instrument such as the piano places all three factors under the full and direct control of one individual.

Thus the piano is the most practical medium of music study, in that it permits the command of all of the elements within the grasp of one performer; that is to say, it can combine both the melody and the accompaniment, and as such is sufficient unto itself. Hence the most practical angle of approach to a comprehension of music is through the medium of the piano, and the first demand for a standardized course of instruction in music is one that will treat of music in combination with the necessary mechanics of keyboard manipulation.

Owing to the peculiar nature of the piano, it is obviously not readily taught in large classes, as is the laboratory work in chemistry and similar studies requiring practical demonstrations. In consequence the ideal solution by which such study may become a part of the school curriculum is found in the supervision on the part of the school authorities of piano study pursued under outside teachers, with credit awarded on the basis of an examination and a series of reports by the teacher and the guardian certifying as to the time applied to study and recitation.

This is not nearly so much of a problem as it might appear at a casual consideration. The first requisite is the adoption of some definite course of study, based upon some recognized text-work—as in all other branches. The music supervisor then registers teachers who give evidence of reasonable ability to teach whatever course is outlined or adopted, and who guarantee to keep records of each student as to number and duration of recitations, faithfulness in practice and normal rate of progress. A report submitted by the teacher at stated intervals indicates the exact ground which has been covered by the students in the course outlined, so that the supervisor may conduct an examination of the student. A satisfactory grade for the year then entitles the student to the number of credits which such study may earn according to the system followed in the school.

It is true that music teaching has not always been so conducted as to be entitled to a place in an educational curriculum. It is even within the memory of man that "reading law" was an

[Continued on page 21]

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Music Education: Its Problems and Their Solutions

[Continued from page 20]

equally aimless and endless procedure. But progress even in music teaching is not beyond comprehension. Textbooks on medicine preceded the forward progress of medical education. So it has been in all lines of education, and so it is with music education. The large outlay required in the preparation of a suitable text work on music study has long blocked the way of progress in this direction. The addition of music to the course of study in the public school system has had perforce to await the reduction of music teaching to a scientific basis, by the formulation and publication of such text material.

Standards Are Essential

There may be no end to learning, but there must be some limitation placed upon the duration of a course of study which is designed to equip one with a command of the essentials of the art to be mastered. In other words, study must have a place of beginning and a place of ending, even though learning may go on forever.

Teachers of music have so long been accustomed to the "oral method" of instruction that they have been slow to recognize this fact. To standardize music instruction to a scientific presentation of the essentials, and to bring it within the reach of every boy and girl through cooperation on the part of the school systems of the country, will not only make the country more musical, and more cultured, but will eliminate much of the waste of money and effort which many parents and pupils have suffered in the past through inefficiency in the matters of music education.

This does not infer that the results from the systems in force during generations past have been inferior; they have been merely inadequate. The lineage of master composers is an immortal refutation of any suggestion that the sum total of available knowledge has been insufficient. But at what cost has this knowledge been attained?

Phenomenal talent has often prevailed over every obstacle—yet history fails to record the phenomenal talents which

have succumbed to the unequal struggle. Exceptional opportunity has also brought its triumph, and opportunity has often been proven superior even to genius in the winning of successful place in the realm of music.

But what of the rights of those who have a love for music, but who are not richly endowed with talents—either of silver or of brains? Without either the one or the other of these things—a phenomenal talent or a private tutor—how many even would learn their three Rs? What would be the percentage of illiteracy were it not for our educational system and all that it stands for, and its fundamental assumption that every child has a right to an education?

Music is a matter of genius just the same as is literature. A great *litterateur* is a man of genius—but what has that to do with the knowledge of how to read and write? Great composers require great talent—in addition to an ample education; but they, too, have had to learn first the A B Cs of the musical language, just as should every child who hopes ever to read and understand or intelligently to appreciate music in any form.

Music is a language of everyday life which everyone desires to hear, and which only one out of a hundred thousand understands. The day when men and women of apparent intelligence could neither read the newspapers nor sign their names is rapidly becoming only a memory, but in music—a language which all the world speaks—the prevalence of illiteracy is appalling.

What has a musical education meant in years past? It has meant a great sacrifice of time, much of which should have been devoted to a broader general education; a practical apprenticeship to some so-called master of the art; a painstaking process of oral assimilation of scattered facts presented on an unscientific rule of thumb basis; and an expenditure of much money. Is it any wonder that musicians as a class have so little in common with the rest of humanity?

The number of those who have given up their general education in order to pursue music is as lamentable a fact as

the number of those who have given up music because they could not continue it in addition to their school studies. It is not to the welfare of generations yet unborn that this choice should forever be enforced. It is one of the fundamental obligations of education to overcome illiteracy in all that pertains to the ability of the individual to give expression to thoughts resulting from mental processes. Either music should be adjudged superfluous and its use dispensed with entirely, or else it should be accepted as the vehicle for the expression of a certain quality of thought, and the fundamentals of this language should be taught to every child.

The study of music is not so difficult a matter that all else need be made subservient to it. Reduced to a scientific basis it can be added to the school course without the sacrifice of any essential branch. To eliminate the waste of time and money which too often has been an accompaniment to music study, will not mean a lessened income to the music teacher; it will mean just the opposite. Standardization of motor car manufacture did not mean lessened profits; but increased production and increased consumption, and increased efficiency in the elimination of waste effort did mean a great economy to the purchaser. Music is not a manufacturing project, but efficiency is a matter of the mind and is applicable to every act of life. Standardization of teaching is as essential in music as it is in any other department of education, and unless standardization is an important factor in education, why is it that instruction in all other branches has long since been reduced to a matter of standards?

Inez Barbour, Soloist at Opening Concert of Kingston Forces

KINGSTON, N. Y., March 16.—The first subscription concert of the Kingston Symphony Society's seventh season was given at the Opera House here last night before a large audience. It was the most important musical function of the year. George H. Muller was the conduc-

tor, as usual. The symphony was the E Flat Major of Haydn, Op. 98. Mr. Muller read the various movements with dignity and intelligence, and his men responded with commendable care and vigor. The soloist was Inez Barbour, the well known soprano. Her chosen aria was the familiar *Michaela's* song from "Carmen," in which she revealed good vocal quality and power, fine method, and a pleasing conception of the author's intent. She was recalled many times and responded gracefully. Her subsequent numbers were selected from Brahms, Rachmaninoff, Hadley, and La Forge. All were well received and elicited several encores. The closing number of the orchestra was the tragic "Egmont" Overture, which received vigorous treatment from the men, who entered heartily into the spirit of the remarkable composition. H. H.

Club in Brooklyn Concert

The Woodman Choral Club concert at the Brooklyn Academy of Music recently was a delightful one. There were a large number of assisting artists, including Norman Jolif, baritone; Mme. E. Brady, harpist; Lucien A. Schmit, cellist, and George K. Possell, flutist, in addition to which several club members were heard to advantage, among whom were Alice Merritt Cochrane, Mrs. Albert Reeves Norton, Ruth Spear and Mrs. Cassius Watson. S. Lewis Elmer presided at the organ, and Mrs. Florence Brown Laskey, club accompanist, and Mabel E. Hall provided piano supplement. Huntington Woodman, the club's conductor, led his forces in a lovely program, of which an especially interesting feature was the singing of "Song of Victory," by Louis Adolphe Coerne. Also of interest was Horatio Parker's cantata, "Alice Brand," sung in masterly style by the chorus, and with effective solos by Mrs. Norton, Mrs. Cochrane and Mrs. Watson. A. T. S.

The Blochs Play at Educational Alliance

At the Educational Alliance, New York, Mr. and Mrs. Alexander Bloch gave a recital of sonatas for violin and piano on Wednesday evening, March 10. On this occasion they gave admirable presentations of Bach's C Major sonata, the César Franck and Beethoven's "Kreutzer" sonatas and were applauded to the echo.

MAESTRO GINO MARINUZZI



Musical Director The Chicago Opera Association

"From the days of Mr. Toscanini, through the days of Mr. Bodanzky, no operatic leader of such ability and individuality has come hither."—Boston Transcript, March 2, 1920.

Gioconda at Lexington

Gino Marinuzzi did wonders with the orchestra. How thrillingly he brought out the "cello ensemble! He made the audience hush suddenly. And with what dramatic instinct and genius for atmosphere he enlivened the score throughout.—New York Evening Post, February 26, 1920.

Marinuzzi, that artistic musician, wrought real magic with a muted orchestra in an atmospheric nocturne of the Adriatic.—New York Times, February 26.

Mr. Marinuzzi was the hero of the evening. His magnetism and dynamic force even kept the vibrations beating through interminable entr'actes and held the greater part of an enormous audience in seats or standing room till a slow curtain at ten minutes after midnight. The audience was one of the most enthusiastic the season has gathered, and when it applauded the maestro it didn't care who it made deaf.—Globe and Commercial Advertiser, New York, February 26.

Last night's performance was conducted with an almost faultless spirit by Mr. Marinuzzi, who cast back into the score the sweet lull of its arias and the bolsters of its choruses in such a way as to confirm all good opinion of his scoreless, bookless baton.—New York Sun, February 26.

Gioconda at Boston Opera House

By this sign Mr. Gino Marinuzzi is a "personality"; by other and more essential tokens he is the most interesting conductor to be heard in this town since Dr. Muck departed from it. From the days of Mr. Toscanini, through the days of Mr. Bodanzky, no operatic leader of such ability and individuality has come hither. He held the stage and the orchestra pit in the hollow of his hand, and he held them in just and discerning balance. Wherever the musical and the dramatic course of "La Gioconda" gave the right of way to the singing-players, Mr. Marinuzzi governed the orchestra accordingly; wherever it is the preponderant voice, he held them in equal subordination. At due and intuitive

moment, he could lay on large sonorities and not lash himself, the music and the band to attain them. His clear, exact beat, his quiet "orchestral manner," his absorption in the task in hand bore witness no less to this instinctive and practised power. With detail he was equally sure-handed, felicitous, imaginative. The touch of instrumental emphasis that underscores a significant phrase in the voices; the flash of instrumental color that illuminates it; the moment of euphony that rounds out a cadence, the modulation of pace or rhythm that is as spur or spark to the music lie readily within his command.

Ponchielli passes for composer of "fat" Italianate tunes, of showy and strident operatic ensembles. As Mr. Marinuzzi discloses him in "La Gioconda," he took thought also of his instrumental voices, was adept, even imaginative with them. As every one knows, Ponchielli wrote a supple and sonorous vocal music. At the hands of Mr. Marinuzzi his orchestra becomes a hardly less pliant, various and expressive instrument in breadth and depth of song, in incisive transition and modulation. In the orchestra pit as well as on the stage, in spite of pace that once and again in the "set tunes" seemed too slow, "La Gioconda" was sung and acted with unflagging and manifold vitality of music and drama. Now these things are not the conventional way with a repertory piece. Mr. Marinuzzi accomplished them, moreover, with an orchestra in no way remarkable. It was under impulse from him that the string choir sang of itself or with the voices; that the brass gained power without blatancy; that the wind-choir, which Ponchielli somewhat overlooks, touched in its colors. As the music bade, the conductor smoothed or fired his forces or—what is much more—kept them in incessant and plastic response to it. At every turn there was unobtrusive mastery of the opera and the singers, the orchestra and the audience.—Boston Transcript, March 2, 1920.

Conductor a Master

No! The greatness of the performance was not so much the greatness of "stars"—commanding artistic figures on the stage—as it was of a cast well balanced and well instructed in its

work, and of the personality, authority and musicianship of the conductor. Since Mr. Toscanini appeared in Boston we have not heard so clear, so vivid, so stirring a reading of the score. And an old score, long thought dead, at that. Mr. Marinuzzi showed that the score of "Gioconda" is not a thing of the past. It is full of color. It strikes fire continually. Considering the time it was composed—1876—it is a miracle of beautiful and effective instrumentation. In the authority and insight of his reading, his comprehension of the smallest detail and his broad sweep of his conception, his admirably adjusted scale of dynamics, his fine accompaniment of the singers and accentuation of incident and climax on the stage.

Mr. Marinuzzi gave a memorable reading, which is probably a surprise to the most enthusiastic supporters of the music of Ponchielli—if there were any before he began.—Boston Post, March 2.

Marinuzzi is a real conductor of opera. With a genius for creating the right atmosphere Marinuzzi carried the performance of this dull work almost to glory.

"La Gioconda" is not an inherently interesting work. We have all heard performances of the work that were tiresome, yet this new conductor, with the authority, the magnetism, the personality, the charm—call it what you will—that makes for genius in conducting, enlivened the dull pages. He is not overlooked, this Gino Marinuzzi. As a "find" for the Chicago company he ranks with prima donna "finds," for in the past the Chicago company has been weak at the conductor's desk—save, of course, when Mr. Campanini conducted.—Boston Evening Record, March 2.

Gino Marinuzzi conducted with a thorough understanding of the spirit of the music, and deservedly shared the numerous curtain calls at the end of the third act.—The Boston Globe, March 2.

Mr. Marinuzzi was forcible, sympathetic, artistic in every way. The orchestra and chorus

were more than satisfactory.—The Boston Herald, March 2.

Marinuzzi's Suite an Instantaneous Success

The instantaneous and overwhelming popular success of "Sicilian Impressions," a success without precedent in the case of a new work by a composer with his reputation still to make, as far as the Boston public is concerned, shows that genuine simplicity of melody and rhythm when combined with strong imaginative power, is irresistible.

"The composer has endeavored to paint the clear picture with the greatest simplicity possible," according to his note in the program book, and he has succeeded where Charpentier, in his "Impressions of Italy," Strauss in his "Aus Italien" and even Berlioz in "Harold in Italy" all more or less fail. There is neither banality nor sophistication, neither bombast nor sentimentality in "Sicilian Impressions."

The themes were derived from folk tunes, mostly in minor keys and with irregular phraseology. The harmonies, though individual, are not ultra modern, and there is no display of contrapuntal erudition.

But the originality and imaginative power of the music are so great that these flaws are hardly worth picking. It seemed to the listener that here at last was a distinctively Italian composition with all the power and none of the crudities of Verdi.

Marinuzzi must be ranked above all his living fellow-countrymen as a composer, Puccini not excepted. It is to be hoped that more of his music may soon be heard here.—Boston Globe.

"Sicilian Impressions," by Gino Marinuzzi, and conducted by himself, well merited the ovation which both the music and the composer received. The orchestra was reinforced for this number by varied instruments and it played with vigor and expression, while the chorus added most effectively in producing an impression of solemnity, more particularly in the Alleluia of the Christmas story, and the procession of the Madonna in the closing fete. Conductor Marinuzzi was repeatedly recalled.—Boston Herald.

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PAUL KEMPF, Managing Editor

Chicago Office: Suite 1455,
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NEW YORK, MARCH 27, 1920

NEW PRESTIGE FOR NATIVE ARTISTS

Already there is something more than a glimmer of the new day when American artists will be sought by the capitals of Europe, instead of this country eternally knocking at the doors of the Old World for appeasement of its music hunger. Significant is the experience of an American manager, just returned from the other side. Although he canvassed the Continent for new luminaries to flash before the American public, he came back almost empty-handed. But he achieved something of far more importance to this country than the introduction of some new tenor, contralto or 'cellist, when he arranged for tours of England by a number of prominent American singers.

This is not, of course, unprecedented. But it shows that the door is open for American artists and managers to take advantage of unusual conditions created by the world war. Because of the hiatus in Europe's musical life, new stars are scarce on the other side. There are admirable Americans who have never been heard there. More and more, the famous virtuosi who have begun their careers in the older countries are becoming American citizens and making America their home and the center of their activities. Artists and managers should seize this opportunity to turn the tables. They should strike while the iron is hot.

The advantages that will accrue to the American musician through a reversal of the older order of things can scarcely be measured in terms of contracts, engagements or earnings. Of far more import is the possibility of throttling old prejudices that still exist, at home and abroad, against the New World's musical

product. Too frequently the American musician, as the European has known him, has been the student, the debutante, the fledgling. Fully matured and experienced American artists can be depended upon to create a very different impression.

At home, many eyes will be opened, some unwillingly, by recognition in Europe of American talent. Those who cling to the reactionary idea that everything good must start with an overseas label will scarcely be able to persist in their snobbery, once the Old World has begun to call regularly on the New for concert or operatic material. The increased prestige for the American artist that should result will be of greatest importance, no doubt, at home.

CHARITY FOR MAX BRUCH

The woes of two great artists of another day, Minnie Hauk and Marianne Brandt, rendered destitute by the war and its kindred tribulations, have been much before the American public of late and some measure of relief has already been afforded them by the quick popular response. There comes now a third call for assistance, this time from the venerable Max Bruch, who, if he never had done anything else, would still have earned the undying gratitude of violinists for writing the G Minor Concerto. In a letter to the American violinist, Eddy Brown, Bruch writes as follows:

"In view of the extremely sad conditions under which artists, among others, in Germany are living, and in recognition of the work I have done for many years for the violin and violinists, some of the artists decided to have me share with them in the benefits from concerts that they give in America. Among the first who conceived that beautiful idea was you, my dear sir. On Jan. 26 of this year I received through K of Berlin in your name a check for — marks. I am not in a position at the present abnormal and terrible time to decline such a contribution toward the relief of my suffering, for with the present high prices it is barely possible to eke out an existence. You may be convinced that I appreciate your action at its full worth."

Max Bruch did not, like Richard Strauss, distinguish himself by tact and diplomacy during the late war. He railed against England—yet his doctor's degree was bestowed on him at Cambridge—and made himself generally nonsensical. The English appreciated the humor of his diatribes, and though Charles Villiers Stanford "washed his head," as the French put it, they continued to use the much handled Concerto and the "Scotch Fantasia," much as if Bruch had whispered parenthetically the words of *King Lear*, "I pray you bear with me; I am old and foolish."

Now the war is more than a year past. Events have shaped themselves to different ends and popular passions have cooled or are running in different channels. Presumably, too, Bruch sees a new light. At all accounts the old man is suffering and in want. Eddy Brown has pointed the way and one may hope that others equally eminent will find a means of assisting the composer to whom the violinists of the world are unquestionably indebted. Artists are as a rule keenly responsive to the call of distress from one of their own. That there are in America to-day plenty of violinists who will cheerfully donate a small part of their earnings to save old Bruch from hopeless penury in his declining years we do not doubt. Under the circumstances even a little will go a long way.

The proposed Parisian tax on pianos would draw a distinction between pianos that work and pianos of pleasure. Now may the sadly battered, wofully untuned but still virtuous upright of the corner café fling its challenge to the idling parlor grand to prove to the authorities that it has been earning an honest living.

From far Japan comes an item of news that should encourage those who argue that the war is over, in spite of recent court rulings. Koscak Yamada, the Japanese composer, gave a recital in Tokio devoted to German lieder.

Orchestral maps of the United States will undergo vital changes this year. With the possible merging of two big orchestras in New York, the possible breaking up of Boston's famous band of musicians, the future of San Francisco's orchestra in the balance, the saving of the Philadelphia orchestra, the entrance of Detroit and Cleveland orchestras among organizations of the first rank, history is fast in the making!

The greatly increased circulation of "Musical America" has forced us to advance the hour of going to press. Hence, in the future, no copy for advertising will be accepted later than Friday noon preceding the week of publication.

PERSONALITIES



Photo Bain News Service

Mary Mellish Absorbing Musical News

We'll give you three guesses at what Mary Mellish, young Metropolitan Opera soprano, is reading, thus comfortably ensconced in her New York hotel-home. If you are still puzzled, we may hint that it is a weekly magazine, a guide book of musical news, to say nothing of opinion! The young American-born and American-trained singer who is shown thus improving the shining hours is just finishing her second season with the Metropolitan. Among other rôles, she has sung *Frasquita* in "Carmen," *Javotte* in Massenet's "Manon" and *Happiness* in "The Blue Bird."

Gauthier—Eva Gauthier, the singer of unusual songs, has traveled through the Malay States, Sumatra, Siam, the Philippines, India, Papua, Japan, Hawaii, New Zealand and Australia in quest of the "different" type of song. Her own type is so distinctive that many artists, among them John Sargent, Robert Henri and Paul Manship, the sculptor, have chosen her as a subject. Her portrait is being done in batik (the first, it is said, ever made) by Ethel Wallace; and Gladys Colthurst, an English painter, has recently finished a miniature of the singer.

Tetrazzini—The great coloratura went on record recently as saying that nothing is so bad for the voice as bad temper. "It takes the velvet off the voice," she says.

Farrar—In addition to her activities in the cause of Minnie Hauk, Geraldine Farrar has "adopted" a small Serbian boy; that is, provided for a year's maintenance of the child in his native land, through the Serbian Child Welfare Association in New York.

Schmitz—E. Robert Schmitz, the French pianist and teacher, thinks, as quoted in the New York *World* lately, that Debussy wrote for an instrument in advance of the piano, just as Bach wrote for one in advance of the clavichord.

Cain—L. B. Cain, formerly of Maine, who has been for some time past in Eureka, Cal., has just been appointed State Chairman of the Music Festival of the California Federation of Music Clubs. He has also been appointed special vocal instructor in the Eureka high schools.

Smith—Ethelynde Smith, the soprano, was one of a number of artists who had exciting and not altogether pleasant experiences in connection with blizzards during the past month. Miss Smith was on her way from New Hampshire to Syracuse, N. Y., and during part of the trip found herself in a crowded day coach on a train with no diner. They spent twenty-nine hours in going 100 miles, but she arrived in Syracuse in time to fill her engagement. Never in her experience has Miss Smith failed to fill a date on time.

Hand—One seldom hears of a tenor holding up a train; in fact, it really isn't done. All those villainies belong properly to baritones. But John Hand, the tenor, held a train up in Central California recently, and got away with it. For the benefit of those who would wish to preserve their idea of the popular American tenor untarnished, we may add that he held a train just seven minutes by means of the conductor thereof, until his trunk, containing his evening clothes and his music, could make the connection.

Mannes—"The only reason why women should not play in symphony orchestras at the present time," said David Mannes, violinist, recently, in the New York *Sun*, "is that they have not had the experience. There can be no doubt of their artistic ability, and as for their being able to stand the strain of orchestral work there are many women doctors and women nurses who work under a strain far greater. From an aesthetic point of view, merely, I would not care to see women playing wind instruments or beating drums. . . ."



By Cantus Firmus

MARY GARDEN slanders the New York critics when she says "they are all dried-up old men." Several of them are not old.

Tenors, Please Apply

[Adv. in the London Musical News]

Soloists and Chorus Singers supplied at moderate fees for Crucifixion. Apply, Sydney Rendell, 19 Osterley Avenue, Osterley Park, Middlesex.

AN opera lost for 200 years has been discovered and revived in England. Good lands, how did this hoary opera ever escape our Broadway antiquarians!!

[Three Contributions—Count 'Em, by W. Meyer, of Jax, Fla.]

Old Jim, long time family servant, to the mother of the bride who has just gone on her honeymoon: "Dat old piano is goin' to have a quiet time now. Miss Frances didn't open it very often, but when she do, dere was the sure-enough essence of music in her playin'."

Mother to eight-year-old boy who is a student of the piano: "Now, Henry, you must always try to do your very best, so you are a credit to yourself and to your teacher."

Henry, in a thoughtful, eager tone: "I always try to do my best, mother dear; the only funny part is that what was the very best only a month ago, is no longer this week's best."

Irate Music Teacher: "Count! Count! Count! Where are your counts?"

Pert Pupil: "My father is a Republican; and I am a Republican; and I care nothing for your vested aristocracy and counts and things."

Raising Cain in California

News Item: L. B. Cain has just been appointed State chairman of the Music Festival of the California Federation of Music Clubs.

IF you want to win the undying respect of certain singers and, in addition, be made heir to all their earthly belongings, simply tell them (in a casual but earnest way) that they belong to the Intellectual Type.

A Hippodrome press sheet states that "Charles Dillingham's charming operetta, 'Apple Blossoms,' which is enjoying the longest run among the season's musical offerings, still entertains capacity audiences." We thought that Fritz Kreisler composed the operetta; but, then, Mr. Dillingham's publicity man wrote the story, not Mr. Kreisler's.

IN the course of an ordinary working day and evening we expect each of these following remarks to be fired at us at least a dozen times:

"Whenever you have an extra Metropolitan ticket on your hands remember my 'phone number!"

"Don't you ever get tired of hearing music? Now, I know I wouldn't."

"How is G-a-t-t-i G-a-z-z-a-z-a (or 'Giani Schicchi,' Chaliapin, etc.) pronounced?"

"You must come up to our studio for tea next week. I do want you to hear that new pupil of mine. Honestly, Gallucurci is not in it," etc.

"My little daughter (or little son, sister, etc.) never studied a note but I am sure she has wonderful musical talent."

"I'm different from most violinists. I never practice, that is, hardly ever."

"Know of any good engagements floating around?"

"Confidentially, my teacher doesn't seem to understand me. Know of a good one?"

"I hate to have my picture in the paper but my friends think I really should push myself forward a little—you know, everybody else does."

* † ! ! ? * † ! ? & & &

"I have a marvellous opera libretto."

***"Pleased to meet you."

† "It must be nice not to have to bother about making out an income tax return. I had to pay \$600."

"Is it really true that ——— was an old clothes dealer before he became a great singer?"

* Passing observation of an Italian tenor on the character, family, personality and artistic achievements of his rival at the Opera.

** The bluff, hearty greetings of a coloratura who knows we are the reviewer who lampooned her after the last Aeolian Hall recital.

† The wicked thrust of an icy-hearted violinist whom we once accused of playing without human feeling.

When Music Is Feminine

(This Is NOT Poetry!)

[By HARVEY PEAKE]

BEETHOVEN'S APASSIONATA

A woman with auburn hair
and thick lips,
Aquiver with passion,
Her back is very white
Against its glittering gown of jet,
And her hands are restless.
She hastily throws a trailing wrap
about her
And dons a picture hat.
Then as quickly removes them,
Locks her door
And seats herself with her back to it.

CONTEMPORARY AMERICAN MUSICIANS

No. 110
Edith
Mason

EDITH MASON, soprano, was born in St. Louis. General education obtained in schools of Philadelphia, Washington and Cincinnati.



© E. F. Foley
Edith Mason

When nineteen, her mother gave her a trip to Europe. On her arrival there she started her vocal studies, seriously working with Enrico Bertram. Returned to America, where she continued her studies, finally going back to Paris to come under the tutelage of Edmond Clement, the French tenor. Her American debut was made in January, 1912, when she appeared as Nedda with the Boston Opera Company in Boston. While she was studying under

Clement, she appeared at Nice and was also engaged to create the leading rôle in a new opera by Fourdrain in Marseilles. In 1914 went to Italy, studying with Vanzo and Cottone and taking a course in acting with Villani.

In 1914, when the war stopped her appearance at the Opera Comique, Miss Mason returned to America, and was engaged for the Metropolitan Opera Company, making her debut with it in November, 1915, as Sophie in "Rosenkavalier." Remained one of the leading artists in the company for two years. In 1917 Miss Mason became leading member of the Bracale Opera Company, touring in Latin-American countries, also being one of the most popular artists at the Ravinia opera series for several summers. In July, 1919, she married Giorgio Polacco, then conductor of the Metropolitan Opera Company. In the fall of 1919 went abroad, and this year has made brilliant successes in the Théâtre Lyrique in Paris, where Mr. Polacco is conductor, at the Grand Opera, Opera Comique, and at the Opera in Monte Carlo.

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Her mind is cool and controls
the situation,
Though her blood is on fire!

CHOPIN'S BUTTERFLY ETUDE

A flirt,
Dressed in shimmery silk,
And wearing a large hat
That leaves only one eye uncovered.
Her French heels are red
And she wields a restless fan.
She apparently observes nothing
Yet sees everything.
Her lips are ever poised as for a kiss,
And in her one visible eye
There is an interrogation point.

TCHAIKOVSKY'S ANDANTE CANTABILE

A woman
Who has lost the bloom of youth,
And who has found a single white hair.
She is tired
And life is monotonous.
The future seems unending.
Love has passed her by
And will not return.

In religion
She will find her only solace.
Yet, she will renounce the world
And become a nun.

RACHMANINOFF'S G MINOR PRELUDE

A young widow at her toilet table,
Lip-stick and rouge pot in hand,
She is eradicating
The scars of recent tears.
Outwardly she is grave.
Inwardly her heart is leaping.
There are little crescendos of passion
That she pushes out of sight
As mothers do naughty children.
And when her maid's back is turned
She winks at herself
In the mirror!

Attention, Clubs

WHENEVER we read on a concert ticket "Evening Dress Required" we begin to have suspicions of the social standing and breeding of the persons responsible for such a request.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL AMERICA, published weekly at New York, N. Y., for April 1, 1920, State of New York, County of New York, ss.:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the Editor of MUSICAL AMERICA, and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912 embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and address of the publisher, editor, managing editor, and business manager are: Publisher, The Musical America Co., 501 Fifth Avenue; Editor, John C. Freund, 501 Fifth Avenue; Managing Editor, Paul Kempf, 501 Fifth Avenue; Business Manager, Milton Well, 501 Fifth Avenue.

2. That the owners are: (Give names and addresses of individual owners; or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) The Musical America Co., 501 Fifth Avenue; John C. Freund, 501 Fifth Avenue; Milton Well, 501 Fifth Avenue.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: John C. Freund, 501 Fifth Avenue; Milton Well, 501 Fifth Avenue.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

John C. Freund, Editor.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 18th day of March, 1920.

Margaret Saldini.

(My commission expires March 30, 1920.)

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Fokine Replies to London Critic and Gives Credit to Diaghileff

To the Editor of MUSICAL AMERICA:

I was greatly disappointed by the correspondence from London, under the heading of "Concerning Fokine," which appeared in your magazine, and in which the author thereof states that while talking to a collaborator of yours I ascribed to myself certain things that had been really done by Mr. Diaghileff, i.e., the inviting of composers and artists to collaborate in the ballet.

Says the author: "It is very strange, but I have always understood that initiative in these matters was taken by Serge Diaghileff, whose name does not appear in the interview, but I may have been misinformed. Perhaps Fokine was not only the *Pooh Bah*, the Lord High Everything Else of the Russian Ballet."

Permit me to state herewith that I have never in any interview claimed to be anything else but a choreographer. I am only a choreographer, and never considered myself as the organizer of the ballet performance abroad.

The real organizer of the Russian ballet performances abroad was Mr. Diaghileff, and to him is due the credit, to a large extent, for introducing the Russian art at Paris and subsequently, throughout the world.

Mr. Diaghileff's and my activities differ greatly, and the difference between them may be easily seen. The misunderstanding and the uncalled for accusations on the part of the author of the

London correspondence is due to the following causes:

1. He had evidently from London watched the beginning of the new Russian ballet in Petrograd.

2. He probably had no clear conception as to the place of a "choreographer" in the art which is known as "choreography."

After having pointed out the fact that Mr. Diaghileff was at first a critic and an editor of a magazine and thereafter the organizer of exhibitions, concerts and operatic performances, the author of the above-mentioned correspondence writes: "Later on he became interested in the modern ballet, which the Imperial theaters in Petrograd did not approve."

The point is that Mr. Diaghileff became interested in the new Russian ballet after it had been created, had definitely put forth its ideals, withstood a tremendous struggle and gathered about itself a great number of supporters and defenders. True, the old imperial management did not approve of the new ballet, but it was supported by the public, the critics and the art circles of Petrograd.

The artists, Alexander Benois and Leon Bakst, that had played such an important part in the creation of the Russian ballet, were at work with me for several years past. With their aid I staged the ballets "Pavilion Armide," "Les Sylphides," "Carnival," "Egyptian Nights" ("Cleopatra") and many others.

A. Benois has written about me and the new Russian ballet many articles. He had also brought me in contact with new Art Circles. All of this had taken place during the years 1906-7-8, while Mr. Diaghileff first became interested in the modern ballet as late as 1909 and then introduced in Paris this new art, which creation took place, however, in Petrograd at least three years previous.

Your correspondent is surprised that I have discussed the ballet with composers. He does not evade the truth in his description how Mr. Diaghileff sought for a composer for the ballet "Zhar-Ptitsa" (The "Fairy Tale Fire Bird").

Unfortunately, he failed to mention that I was the author of this ballet, as well as many others. Had he mentioned this fact there would be no questioning of my discussing of my ballets with composers.

Mr. Diaghileff had indeed displayed unusual energy and understanding while inviting composers. But I maintain that the composers and artists had begun to work for the Russian ballet not because being invited to do so, but because the ballet had broken away from the old forms—a new Russian ballet came into existence.

One of the most important ideals to which the new ballet aspired was the creation of the art of dancing with real and before real painting. The old ballets were supposed by the composers to contain only waltzes, polkas, pizzicatti, final gallops, etc., and were shown the exact number of measures for the female and male variations.

The artists were supposed to create strictly ballet costumes, i.e., short petticoats, pink tights, rosy tricot, and satin slippers. The composers and artists of the new ballet were absolutely at liberty to break away from the conventional. It was then realized that not an accompanist to the dancing is needed, but real music which would brighten the soul and imagination; that the costumes should not remind of the ballet itself, but should carry one away into a world of greatly varied visions.

It suffices to review a few of the scores of the old ballets in order to see how the composers were handicapped by the conventional forms, to understand why, with a few exceptions, the best composers refused to write music for the ballets. It is necessary to look through the drawings of the old costumes for the old ballets, why they were set not by artists but by bunglers.

If when one compares the old ballet scores and costumes, with those of the new, he will understand how in the new ballet the composers and artists were working with an entirely new spirit. The new ballet is a combination of three arts, namely, mimic, music and painting—a combination in which neither of the arts is subordinate to any of the others and all are on an equal footing.

This is why after the new form of ballets appeared some wonderful music was soon written for the ballet—written by composers who have never before written anything for the ballet, namely, Stravinsky, Ravel, Paul Dukas, Roger-Ducasse, R. Strauss, Debussy, etc.

Almost fifteen years have passed since the accepted conventional form of ballet dancing was renounced, and it seems that it should have by this time been a settled matter.

It seems evident at present that in the ancient ballet the hunting for tigers was not done on the toes and was not accompanied by polkas and waltzes; that in the middle of a street one could hardly dance in a gauze petticoat and execute on the toes some fancy steps of a French classic school.

At present all this at least seems miraculous, but in the olden times the least infraction of the conventional forms was considered an insult to the established traditions.

But what a struggle, what persecu-

tion one had to experience in order to gain for the contemporary and future authors the right of those forms which convey much clearer the meaning of the subject, the true life, and express the longing for a different, better world! This, of course, was done, not by the organizers, but by those who are "only choreographers." M. FOKINE.

New York, March 20, 1920.

Wants to Know Why Florence Easton is Shelled at the Metropolitan

To the Editor of MUSICAL AMERICA:

What more must Florence Easton do to convince the Metropolitan that she should no longer be considered an emergency aide, but one of the finest artists in the company? Her work has proved conclusively that she is entitled to a permanent place in the front rank of their sopranos.

For some reason, Miss Easton has been given fewer opportunities as the seasons go on. Several seasons ago, immediately after her engagement by the Metropolitan, her *St. Elizabeth* won high praise; an emergency *Lodoletta* gained her the rôle permanently, at the request of Miss Farrar. "The Temple Dancer" was another creditable achievement; an emergency *Berta* in "Le Prophète" saved the day for the management, although it showed her at the great disadvantage of appearing for the first time in a rôle, with no chance for proper rehearsal.

Her appearances with the Davis Opera Company in Philadelphia last Spring were a series of ovations—"Aida," "Leonora," "Butterfly"—rôles that she has never sung on Broadway. Her season at Ravinia Park last summer was a duplication of her Philadelphia triumphs. Last Tuesday evening, in the latter city, her emergency *Butterfly* was wildly applauded, her "Un bel di" stopped the opera.

Now, in this week's issue of MUSICAL AMERICA I have read Mr. Peyser's lauding account of her superb *Rezia* in "Oberon"—another emergency call. After reading it, I was sure that my admiration for the consistently fine performances that Miss Easton always gives was not merely my own personal, biased opinion, hence this letter.

In all fairness, what has she sung at the Metropolitan this season—that is, in regular performances? Unless my memory is in error, *Nedda*, *Santuzza* and the small rôles in "L'Oracolo" and "The Blue Bird" were her sole opportunities.

Again—what is the answer?
CHARLES L. BECK.
Philadelphia, March 15, 1920.

"Musical America" in Oregon University

To the Editor of MUSICAL AMERICA:

We have this year placed MUSICAL AMERICA in the University Library, where it will be available to the greatest number of students and are also using your magazine in the musical appreciation classes of the School of Music. This is creating a healthy interest in up-to-date musical topics and is the best means we have of keeping in touch with the musical activities of other educational institutions.

JOHN J. LANDBURY.
Dean of the School of Music,
University of Oregon,
Eugene, Ore., March 11, 1920.

LILLIAN CROXTON



Photo by Mishkin

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Merle Alcock
Tenor

Bechtel Alcock
Contralto

Next Joint Recital
Hotel Waldorf, April 8, 1920
with
Women's Philharmonic Society



"The three duets were numbers that will linger in the hearer's memory. It may, indeed, be a long time before two artists will leave the impression that was indelibly engraved on the minds and hearts of those present last evening."—Fitchburg, Mass., Daily Sentinel, Feb. 3, 1920.

"It was a contented and inspired audience that left the hall at the close of the concert, which will long be remembered among the music lovers of the city. The ovation was an enthusiastic one."—Fitchburg, Mass., Daily News, Feb. 3, 1920.

WOLFSOHN MUSICAL BUREAU, 1 W. 34th St., N. Y.

VISITING ENSEMBLES PROVIDE LIMA'S MUSIC

Detroit Symphony and Salzedo Harp Ensemble Heard in City—Mme. Frijsh Is Soloist

LIMA, OHIO, March 18.—March, dominated locally the musical month, has so far fully sustained its rich promise. The early days, however, were somewhat apathetic, and the returns for the Detroit Symphony visit on March 5 were disap-

pointing, due probably to the influenza.

The big event in the Women's Music Club Course in March was the Salzedo Harp Ensemble and Mme. Povla Frijsh on the 10th. The attendance for this attraction was all that could have been expected by Mrs. Longworth, the president, and her associate officials.

The unfortunate acoustics of Memorial Hall have been evidenced in these engagements; particularly noticeable in the Harp Ensemble. Salzedo's accompaniments for the singer, Mme. Frijsh, were worthy of great praise, and were equally

enjoyable on harp or piano. Mme. Frijsh won her audience quite completely; and especially in her encores and when playing her own accompaniments.

H. E. H.

4,000 Cheer McCormack in Evansville

EVANSVILLE, IND., March 17.—A Coliseum audience of 4,000 heard John McCormack yesterday. Scores of out-of-town visitors from Southern Indiana, Kentucky and Illinois attended. Lauri Kennedy, 'cellist, was an attractive assisting artist.

Edwin Schneider accompanied ably. The concert was managed locally by A. J. Lorenz.

H. B. O.

MR. GRAINGER REAPS NEW HONORS IN SAN ANTONIO

Pianist Admired in Recital, is Honor Guest at Luncheon—Cherniavsky Trio Praised

SAN ANTONIO, TEX., March 13.—Percy Grainger was heard in recital at Beethoven Hall, March 9. The popular pianist's coming had been eagerly anticipated and the large hall was practically filled. His program was musically refreshing for, with the exception of two numbers, it was entirely new to this city. And in these two, the Bach Chaconne and Liszt Rhapsody No. 12, he disclosed splendid artistry. Of the other numbers, the "Juba Dance" by Nathaniel Dett excited the most interest.

Mr. Grainger was tendered a luncheon at the St. Anthony Hotel, by the Symphony Society, where he spoke for more than an hour on music. On this same occasion Mrs. Eli Hertzberg was presented with a loving cup by the chairman of the Symphony Society, Mrs. Alfred Ward, the gift of the board of directors of the Symphony Society. Mrs. Hertzberg, in expressing her thanks, told of how the San Antonio Symphony, which was begun with a half a dozen music-lovers some sixteen years ago, had grown to its present state of prosperity.

The second concert of the Rowley Concert Series presented the Cherniavsky Trio; Leo, violinist; Jan, pianist, and Michel, 'cellist. Both their ensemble and individual work shows genuine musicianship. The audience was decidedly appreciative.

Roy Repass, head of the instrument music at the Westmoorland College, appeared in a piano recital, March 6. He played a formidable program in a creditable manner. The Beethoven Sonata, Op. 57, was particularly well interpreted. Mr. Repass is a pupil of Rudolph Ganz.

C. D. M.

ENSEMBLE IN NEW WORKS

Tollefsens Will Introduce Novelties at Forthcoming Concert

When the Tollefsen Trio gives its annual New York concert at Aeolian Hall on Sunday afternoon, March 28, it will devote two-thirds of its program to modern Italian chamber music. Augusta Tollefsen, pianist, Carl H. Tollefsen, violinist and Michel Penha, 'cellist, will introduce a new Trio in E Minor, Op. 23 by Amilcare Zanella, followed by the Sonata for 'Cello and Piano by Giacomo Orefice, played by Mme. Tollefsen and Mr. Penha. The closing work is the Smetana Trio in G Minor, a work rarely heard and typical of its composer.

On March 9 the Tollefsens were heard at a concert at the Montclair Club in Montclair, N. J., where they scored in shorter pieces by Fernandez-Arbo, Schuett and Saint Saëns, Boisdoffre, Nevin and Godard, closing with the Theme and Variations from the Tchaikovsky Trio. Mr. and Mrs. Tollefsen were soloists for the Laurier Club of Brooklyn on March 16, when Mr. Tollefsen offered solo pieces works by Ries, Nachez and Cecil Burrell's set of "Six Plantation Sketches," which he played artistically.

AMERICANS WIN OKLAHOMA

Spalding and Garrison Appear in a Joint Recital Before Club

OKLAHOMA CITY, OKLA., March 17.—Albert Spalding, violinist, and Mabel Garrison, soprano, gave a joint recital at the Overholser Theater, Thursday night, under the auspices of the Oklahoma City Ladies' Music Club. The house was filled and each number was received with marked enthusiasm. At the close of Mr. Spalding's last number, a Handel Sonata, the artist was recalled three times, and even then the audience was loth to let him go. Miss Garrison held the audience completely with Massenet's "Fabiolaunde," and was forced to respond to encores after every number.

A series of two concerts were given last Thursday and Friday, by Florence Otis, coloratura soprano, and Josef Martin, pianist, in the banquet room of the Huckins Hotel. The artists were sponsored by the Daughters of the Confederacy, and proved a success musically and financially.

Mrs. Prentiss Price was elected vice-president of the McDowell Club of Arts at a meeting in the home of Hyla Florence Long, Saturday afternoon, to fill the vacancy made by the resignation of Mrs. Thomas G. Chambers.

C. M. C.

THELMA GIVEN

"LEADING AMERICAN WOMAN VIOLINIST"

TRIUMPHS in WASHINGTON WILMINGTON SYRACUSE

In Washington

THELMA GIVEN PLAYS VIOLIN

Artist Displays Mastery of Bow in Debut at National

"Miss Given played with much warmth and fire. This young lady has conquered violinistic difficulties which are the envy of some of our premier violinists and her staccato and spiccato bowing was delightful. Miss Given convinced her audience that she is possessed of real temperament and has a mine of technic to draw upon."—Washington Herald, Feb. 21, 1920.

GIVEN, VIOLINIST, GENUINE TREAT

Brilliant Technic is Shown in Recital at the National

"Thelma Given, violinist, gave a recital yesterday afternoon in the National. Miss Given, who is an American, plays with a vigorous tone and brilliant technic."—Washington Post, Feb. 21, 1920.

"That Miss Given has the true touch of the master was brought out by her technical brilliancy in a delightful but very difficult program. Young and somewhat frail, yet with a very pleasing smile and rare self-confidence, she made her initial bow and proceeded straight to her work with an earnestness and sureness that fully reflected her more than six years' exclusive training under the man whose name has been frequently associated with 'violin prodigies' in recent years. Like her predecessors, Heifetz, Seidel and Rosen, she has mastered the art of the exquisite velvet singing tone of the violin and made it most evident in Debussy's 'En Bateau,' the Chopin-Auer Nocturne and the Rimsky-Korsakoff 'Song of India.' That she did not falter before the more difficult numbers was evidenced in her opening offering with Vitali's 'Chaconne,' a composition of many difficulties but rarely heard, and in the Paganini Concerto in D Major, which followed, and which not only served to reveal her boldness and sureness of attack, but her deft bowing in a number designed to bring out all the art of the master violinist. In the contrast of the concerto she acquired certainty and depth and her lower tones were especially beautiful. Kreisler's variations of 'Tartini' were played with the artistry of Kreisler himself, and 'La Gitana,' arranged by Kreisler, served to show that the young violinist has not only the art of reflecting the atmosphere of the composition, but of imparting a soul to it as well. Achron's quaint Russian Jewish Lullaby served to reveal another side of the young musician, and 'Two Norwegian Dances,' by Halvorsen, were delightfully characteristic."—Evening Star, Washington, D. C., Feb. 21, 1920.

In Syracuse

YOUNG VIOLINIST DELIGHTS CROWD

"Miss Given opened a fine program with Vitali's 'Chaconne,' which gave her ample opportunity to display her artistic as well as technical skill, which is quite remarkable. Her bowing is accurate and she draws a broad, sonorous tone with scarcely any blurring. Fire and speed mark her work, which keeps her audience alert and appreciative. All of her selections were brilliant in execution and her work abounds with warmth and penetration."—Syracuse Journal, March 11, 1920.



Photo by Arnold Genthe

In Wilmington

PLEASING RECITAL BY THELMA GIVEN

Clever Woman Violinist Gives Difficult Program with Rare Technique—Compels Appreciation

"When Mme. Maud Powell was claimed by death in the early part of the current season, musical critics all over the United States made the statement that America had lost her greatest woman violinist. In the ballroom of the Hotel du Pont yesterday afternoon Miss Thelma Given established her claim to a place worthy of her art and played a program which was remarkable for its conception as well as its interpretation."—Morning News, Wilmington, Del., Feb. 27, 1920.

"Miss Given is a young woman of attractive personality and claimed by various musical critics to be the leading American woman violinist, since the death of Mme. Maud Powell, the early part of this season. Miss Given's playing is marked by a deeply intellectual quality, as well as by the sympathetic interpretation of a great artist."—Evening Journal, Wilmington, Del., Feb. 27, 1920.

Management: HAENSEL & JONES, AEOLIAN HALL, New York

RIVAL FORCES SEEK LOS ANGELES' FAVOR

Two Orchestras Offer Similar Program—Cortot Again Charms in Recital

LOS ANGELES, CAL., March 9.—Two popular concerts by two symphony orchestras, March 7, were productive of large audiences for neither. Each had a piano soloist, a local artist, one playing a Liszt Concerto and the other a MacDowell Concerto. Each orchestra played the Sibelius "Valse Triste" and each orchestra repeated it in response to demands.

The Philharmonic Orchestra, under Walter Rothwell, also played the Schubert "Unfinished" Symphony, Mendelssohn's "Midsummer Night's Dream," Nocturne and Scherzo, and the Polonaise from Tchaikovsky's "Eugen Onegin." The soloist was Mildred Marsh, playing the Liszt E Flat Concerto.

At Clune's Auditorium the Los Angeles Symphony, under Adolf Tandler, played the Berlioz Hungarian March, Stravinsky's "Fireworks" and the Wagner "Meistersinger" Overture. The soloist was Josef Riccard, pianist, playing the second MacDowell piano concerto, its first presentation here.

Alfred Cortot gave his second recital to a delighted audience at Trinity Auditorium Saturday afternoon. It has been a long time since local musicians were as much enthused over a pianist as they have been by this great artist.

The management of the Mason Opera House states that the San Carlo Opera Company in its two weeks at that house

played to more than \$40,000. This was the most successful operatic engagement of a moderate priced company in the West and the public was satisfied, as shown by this record of attendance.

The Philharmonic Orchestra played a program at Santa Barbara on March 6 including Schubert's "Unfinished" Symphony, Debussy's two Nocturnes, "Clouds" and "Festivals"; Wagner, "Tannhäuser" Overture; Liszt, "Orpheus" Symphonic Poem; Chabrier's "Rhapsodie Espagnole." The soloist was Ilya Bronson, playing two movements of a Lalo Concerto for cello. Mr. Rothwell and his orchestra received a hearty greeting from the Santa Barbarans.

The Trio Intime, with Miss Dyer as soloist, played a concert at Redlands with the Spinnet Club this week and Schumann-Heink received her usual hearty greeting at Pasadena the night of March 8.

W. F. G.

DEAN SPONSORS CONCERTS

John J. Landsbury of Oregon University Active in Musical Affairs

EUGENE, ORE., March 15.—Concerts and recitals of unusual merit have recently been given by the School of Music of the University of Oregon, of which Dr. John J. Landsbury is dean and professor of piano and composition. Rex Underwood, violinist; Jane Scottford Thacher, pianist, and George Paynter Hopkins, pianist, appeared in a joint recital, pleasing for an exceptional degree

of finesse and musicianship. Mr. Underwood and Mrs. Thacher, in the Grieg G Major violin sonata, did most satisfying ensemble playing and showed superior artistry. The solos of Mr. Hopkins were delivered with excellent tone and pleasing interpretation.

Albert Lukken and Martha Findahl of the voice department of the School of Music scored a marked success in their recent song recital, assisted by Leland A. Coon, organist, and Aurora Potter, accompanist. Both Mr. Lukken and Miss Findahl sang with taste and their work was equally enjoyed in the duet, "What Have I To Do with Thee?" from "Elijah," given with organ accompaniment. The University Orchestra of thirty-five pieces, under the direction of Rex Underwood, gave its initial concert of the year in Villard Hall on March 14, being well received. Lora Teschner, cellist, Beulah Clark, flautist, and Curtiss Peterson, baritone, appeared as soloists to excellent advantage.

IOWANS IN MUSIC DRIVE

Mason City Having Campaign for a Municipal Band

MASON CITY, IOWA, March 19.—The music committee of the Chamber of Commerce is carrying on a nine days' campaign for securing funds for a municipal band. One of the educational means that is being used is the offering of \$25 in prizes to pupils of the high school and different grades for compositions on the subject.

It is the intention of the committee that every person in the city will be reached by this campaign. The campaign for raising of funds will be held the week after the close of the publicity campaign. If the drive is successful, a band of twenty professional musicians will be secured to give concerts twice daily for a period of ten weeks and also request concerts. The members of the committee are Harry Keeler, Hanford McNider, Tracy Stevens, R. E. Pauley, C. B. Pray, Leroy Stoddard, H. M. VanAuken, and Tom Wells.

B. C.

SINSHEIMER QUARTET END SEASON'S SERIES

George Copeland the Assisting Artist in Attractive Program of Chamber Music

Cozily ensconced in the attractive surroundings of the Salle des Artistes, devotees of chamber music on Monday night, March 15, enjoyed the fourth and concluding concert of the series presented by the Sinsheimer Quartet. Assisting the string players was George Copeland, the admirable pianist, whose aristocratic treatment of the piano part in César Franck's F Minor Quintet was one of the salient delights of the program. To enable the pianist to fulfill another engagement, the quintet was shifted from the conclusion of the program to a place at the beginning. Ever a beautiful work, it was played with clarity and a considerable measure of eloquence, if not without some faults of intonation.

The quartet was heard also in two Schubert numbers, the posthumous quartet movement in C Minor and Theme and Variations, and the Brahms A Minor Quartet, Op. 51. All were played with musicianly feeling for their beauties, and with graceful treatment of phrases which served to emphasize the tone quality of individual instruments.

Mr. Sinsheimer made a brief announcement of a similar series of concerts next year and thanked those who have encouraged the venture by their attendance. The members of the quartet, as constituted for these concerts, are Bernard Sinsheimer, first violin; Wolfe Wolfensohn, second violin; Alfred Gietzen, viola, and William Durieux, cello.

O. T.

Flonzaleys Capture New Britain

NEW BRITAIN, CONN., March 17.—The Flonzaley Quartet paid a visit to New Britain last evening and captivated the large assemblage at the South Church to hear the famous chamber music exponents. Their work in Mozart's Quartet in D Major and the second and third movements of Smetana's Quartet in E Minor won ardent applause. F. L. E.

THE
Knabe



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—Italian proverb

THE tone makes the music! So runs the old proverb, whose truth is attested by the enormous sums great violinists pay for their Cremonas, by the care with which master pianists select their instruments.

So with your own piano. You will never attain complete beauty nor satisfaction from an instrument of mediocre quality. Develop your children's talent through practice and study upon a piano that will attune the young ear to true harmony. Express your own musical aspirations through an instrument of perfect tone quality.

In the Knabe you find an instrument that possesses that intangible quality we designate timbre in a rich, beautifully placed voice—a pure string tone that carries marvelously.

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Uprights from \$875 Grands from \$1200
Convenient terms arranged. Pianos taken in exchange.

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THE BROOKFIELD Summer School of Singing

Established in 1900

Open from June 16 to Sept. 15.

Has a record of attendance of over 1000 Pupils.

The School is entirely under the control and management of the owner.

SCHOOL BUILDINGS—There are seven houses for the accommodation of Students with a fine Concert Hall.

THE LOCATION IS IDEAL—The School is situated in the beautiful Connecticut hill-country. There are plenty of out-of-door attractions—automobiling, tennis, a private swimming-pool in one of the valleys belonging to the Estate, etc.

THE DEPARTMENTS OF THE SCHOOL are Voice, Piano, Sight-Singing, Accompanying, Elementary Musical Theory, Opera, and Dramatic Art.

LECTURES AND RECITALS by many well-known Musicians are given during the School Session.

NORMAL SESSIONS FOR TEACHERS—These Sessions are a very special feature of the School Course. All pupils of the School make regular appearances in the Normal Sessions. Many of those who have taken this Course are holding important positions in various Schools and Colleges throughout the Country, and as private teachers in many Cities.

OPERATIC DEPARTMENT—In this department the School offers to its Students opportunity to appear in opera-roles. Two or three Operas are given each season. All the parts are taken by Students of the School exclusively, many of whom are professionals. Among the Operas given entire in the last five years are "Carmen," "Faust," "La Boheme," "Tales of Hoffmann," "Il Trovatore," "Secret of Suzanne," "Madame Butterfly," "Pagliacci," and Acts from a number of others.

The best recommendation for the School is the fact that there have been but few pupils who did not return for one or more seasons.

SEND FOR PROSPECTUS TO

H. W. GREENE, 610 Carnegie Hall, New York City

Mlle. SEMIRAMIS

who went to Europe to study singing and spent twenty thousand dollars on her education in Europe, gives advice on a few things concerning her study of vocal music.

Mlle. Semiramis is organizing a class which will meet mornings twice weekly at the Hotel des Artistes in West 67th Street, beginning a spring term.

A few hints

THE study of vocal music develops personality when worked out along correct lines, the principal feature of which breathing is explained.

Too much sustained practice ruins the entire singing apparatus for successful results. Artificial breathing is banned.

Not a large amount of breath is required in singing except in an occasional long passage. Just as soon as one concentrates on the breath certain muscles are put into action, which allay its proper distribution. By the proper exercises practised in a certain way and suited to the individual voice, one acquires sufficient distribution of breath with natural breathing, and the voice automatically places itself. Under normal conditions one breathes deeply, unconsciously, unless there is some surrounding impediment. These things I have learned and some have come to my notice during my work with my teachers, Mme. Marchesi and Mme. Lamperti, of Paris, widow of the famous Lamperti, and my coaches at the opera in Paris, Milan and Rome.

I was a member of an operatic company touring the different capitals of Europe. The company disbanded owing to war conditions, and I expect to remain in New York for at least two years, and wish to impart to others for a comparative small fee that which in all has cost twenty thousand to accumulate.

I prefer pupils who have never studied before and can turn out a voice absolutely placed in two terms of twenty lessons each.

Of course this guarantee carries with it a normal pupil. The pupil must be musically inclined, have some talent and a fair understanding of things, and, of course, a voice. My plan could not carry out its purpose of placement in two terms except in class, for the reason that the lessons given are half and half. Half of the lesson is advice, the other half is devoted to singing exercises.

Every pupil has the benefit of what is said to the others. Exactly *how* and *why* things are done are explained to the class. The *why* is the one thing the majority of teachers never give away; in some instances they do not know; in others they, for one reason or another, do not wish to. Giving the reason *why* to the pupil is a very important factor, as it impresses the pupils as nothing else can, and is a forceful reminder, if put in the correct way.

The upper register is developed by the treatment of the middle register. A certain spirituality will develop added upper tones, but that is not always advisable, as its feasibility would depend on the timbre of the voice. It is comparatively easy for a teacher to determine exactly the kind of voice a pupil has and the repertoire she is to follow by listening to a song aria in certain different keys. My explanations of quick results have for their foundations the teaching of the old Italian school, with some inversions and additions. An old Italian teacher who is conscientious will always inquire into the environment of the pupil. I would say that the kind of bed and pillow one sleeps on can be an impediment to one's already natural breathing and other existing circumstances, which for lack of space I cannot state. For the pupils who study with me for the entire two terms and are willing to sing at the beginning of the first term and at the end of the second for a committee who are sponsors of music, who will be asked to act as judges as to which ones of the class have made the best showing, a prize, which will be announced later, will be given to the winner.

The second term will end about the middle of November of this year. This allows for three months' rest in the summer (July, August and September). Some may think this is a disadvantage. Much to the contrary, it is a great advantage and a money-saver for the pupil, because the mind works out its problems subconsciously when the pupil has already been sufficiently impressed. It is especially advantageous for this reason. Also a sufficient amount of knowledge will have been stored up the previous three months. I believe it would be an added help, if convenient during the summer, for the pupils to have one class lesson per month.

For class hours and terms call at Mlle. SEMIRAMIS' Apartment, at 50 West 67th St. (Apt. 2-H), Tuesdays and Fridays from 1 to 3 P. M.; other days, 4 to 5 P. M. (Saturdays and Sundays excepted), or write to the secretary, S. May, same address.

Grasse, Violinist and Composer, Shows His Gifts as Organist

Blind Musician Displays His Versatility In Concert at Baltimore

ONE of the finest musicians this country has produced is Edwin Grasse, best known as a concert violinist, also as a composer of big talent. Mr. Grasse's concert tours brought him before a large public in America several years ago. More recently he has been living in New York, devoting himself considerably to composition.

Now he has added the activity of concert organ-playing to his list and on March 17 appeared in Baltimore at Old St. Paul's Church in the triple capacity of violinist, organist, and composer. Accompanied on the organ by Alfred R. Willard, organist of St. Paul's, Mr. Grasse appeared in the first part of the program as violinist, playing the *Andante* from the Mendelssohn Concerto, the Pugnani Praeludium and Allegro, the familiar Beethoven Minuet, the Bach Air, his own Pastoral, Op. 39, "A Melody from Lanier's Flute" by Edwin L. Turnbull, under whose direction the concert was given and Handel's Largo. These works Mr. Grasse played in truly noteworthy manner, proving himself a violinist of superior attainment.

In the second half of the program he took the organ bench and showed mastery in his performances of Bach's "St. Ann's" Prelude and Fugue and a Guilmant Pastoral. The remaining numbers comprised his own Sonata for Organ, Op. 40, which was performed for the first time, the work still being in manuscript, and his own transcriptions for the organ



Edwin Grasse, Noted Blind Violinist, Who Is Now Appearing as Organist

of the Prelude to "Lohengrin," Grieg's "The Last Spring" and the Minuet from Mozart's "Jupiter" Symphony. The program closed with a performance of the Turnbull March "Victory," dedicated to the U. S. Marines.

BRASLAU STIRS OAKLAND

Contralto Gives Excellent Recital—Other Musical Happenings

OAKLAND, CAL., March 9.—Appearing as the fourth attraction in the Zanetta Potter course, Sophie Braslau gave us, last evening, one of the most splendid concerts of the year. Her charming personality and glorious contralto voice excited the admiration of a large audience. Eleanor Scheib, her accompanist, provided excellent support.

Miss Potter has given Oakland an especially fine course of concerts this season.

A novel recital was sponsored by the Oakland Phonograph Company when Marie Morrissey, assisted by Harold Lyman, flautist, gave a joint recital with the Edison machine. Miss Morrissey contributed both operatic arias and songs, and as is the nature of such tone-test recitals, divided honors with Mr. Lyman and the instrument.

Orley See, who has established his residence and violin studio in Oakland, recently gave an interesting half hour recital before the combined music classes of the Oakland High School.

The Community Service, through the two song directors, Herman Brouwer and Roy D. McCarthy, has just made an interesting report for the year. During the year 637 "sings" were held, there being a total attendance of 358,549 persons. Thirty-four volunteer song leaders assisted.

Over in Berkeley the San Francisco Symphony has been holding sway during February and a part of March. At the second concert of the series the pianist, Tina Lerner, was the assisting soloist. Offering the Grieg A Minor Concerto, Miss Lerner won her way immediately into the hearts of the audience. The orchestra made a fine impression in a Weber Overture and the Tchaikovsky "Pathetic." In the third concert, Louis Persinger, the concertmaster, contributed the Mendelssohn E Minor. Mr. Persinger is especially happy in this famous work. The orchestral offerings were: Prelude to "The Afternoon of a Faun," Debussy; Liszt's Hungarian Rhapsody No. 2, and Mozart's "Jupiter" Symphony.

A. F. S.

Charles Hackett To Go Abroad After Concerts in Middle West

Charles Hackett, tenor of the Metropolitan Opera Company, finishes his season at the Metropolitan early in April in order to fill a large number of concert dates through the Middle West. He will be very much occupied in this work until May 16, and will sail for France on

May 19. Mr. Hackett anticipates singing in Paris and several other cities and will then enjoy a much needed vacation in Italy. He will be accompanied on his trip by his wife and baby and will return to America in the early fall to continue his contract at the Metropolitan.

Rachmaninoff Gives First Concert in Duluth

DULUTH, MINN., March 10.—Sergei Rachmaninoff was given an ovation when he played at the Armory recently on Mrs. George S. Richards's All Star Course. An audience of over 3,000 filled every available seat. B. S. R.



THE SUN, BALTIMORE

MARCH 13, 1920

Mr. Gunster has a tenor of excellent timbre, which is always under good control. He sings with unusual intelligence and has a style that is at once commanding for its dignity and interesting for its expressiveness. Consequently the numbers allotted to him received an interpretation that was colorful not less than engaging in its suggestion of moods. Beginning with the rather stately aria "O Del Mio Dolce Ardor," by Gluck, which Mr. Gunster gave in an impressive manner, he passed on to a song by G. Legrenzi, entitled "Che Fiero Costume," the dancing rhythm of which held the attention of the audience closely.

Among the most charming of the numbers were two Grieg songs, "From Monte Pincio" and "Minstrel's Song," both of which, in addition to the characteristic touches of the Norse composer, showed a richness of imagination and a delicate fancy that gave the singer a splendid opportunity to display his versatility in reflective emotions.

Exceptionally interesting was F. Foster's "The Red Heart," a Japanese sword song, from an ancient tanka, the English version of which had been supplied by a Japanese in collaboration with Charlotte M. A. Peake. This called forth such applause that Mr. Gunster sang as an encore "Standing in the Need of Prayer," which he managed to invest with a real touch of religious fervor despite its Ethiopian rhythm and negro revival atmosphere.

ARTISTS IN RECITAL DELIGHT COLUMBUS

Idelle Patterson and Max
Rosen Heard—Mrs. Stillman
Kelley Gives Lecture

COLUMBUS, OHIO, March 17.—Max Rosen and Idelle Patterson gave, in Memorial Hall on the evening of March 12, one of the most delightful concerts that Columbus has had in a long time. From the first to the last number, Mr. Rosen was at his best, winning highest approval from the immense audience, which not only filled the hall but the stage also. His playing seemed to be charged with a magnetism that was compelling, so that the people voiced their enthusiasm with tumultuous applause.

Idelle Patterson, who made her first appearance in Columbus, though suffering from a bad cold, sang with much charm and was also much applauded. Frederic Persson was accompanist for both artists.

Lillian Wieseke, soprano, was soloist at a lecture-recital given by Mrs. Edgar

Stillman Kelley, the evening before the Rosen concert, the program being a preparatory one for the concert which followed. Mme. Wieseke is one of the instructors of singing and interpretation at Western College, and also at the Cincinnati Conservatory of Music. Mrs. Stillman Kelley is an interesting speaker, her subject at this lecture being "Some Adventures of an American Composer," in which she gave much interesting information. She spoke of the "Composer's Fellowship" endowed by the Western College for Women at Oxford, Ohio, which made it possible for Dr. Stillman Kelley to devote his time to composition.

ELLA MAY SMITH.

Minnie Carey Stine and Marian Haviland
Soloists at Sorosis Concert

At the fifty-second Anniversary Breakfast of the Sorosis Club of New York at the Waldorf-Astoria on March 15 the soloists were Minnie Carey Stine, contralto, and Marian Haviland, soprano. Accompanied at the piano by Lucile Redding, Miss Stine sang the "Song of the Robin-Woman," from Cadman's opera "Shanewis," and songs by Guion and Kramer, while Miss Haviland was heard in songs by Tosti, Lieurance and Protheroe. Ward Lewis was her accompanist.

JULIA CLAUSSEN IN A GLORIOUS RECITAL

Interpretative Gifts of Singer
Give Her Program a Vital
and Distinctive Touch

Julia Claussen has variously impressed local music-lovers. She has appeared in recital repeatedly and several times in opera. Her substantial artistic qualities earned her recognition in the former, though technical flaws of vocalism stood in the way of a more general endorsement. In opera she was obliged to combat circumstances of a nature to hinder a duplication of the successes which in that sphere she had won elsewhere. But at her Aeolian Hall recital on Thursday afternoon of last week the mezzo-soprano established a new record for herself in this community. On no previous occasion did she so uniformly satisfy artistic requirements. She never sang so beautifully or embodied the spirit of the songs presented with such eloquence and conviction.

Whether or not Mme. Claussen has

studied since her last appearance here, her singing last week was astonishingly free from that spread tone and reediness which heretofore have marred even her best effects. Her scale is gratifyingly equalized to-day, and seamless. The rich luster of the voice is preserved throughout its upper reaches and conversely the singer knows how to avoid that bugbear of most voices of this caliber, a baritonized chest tone. At present, moreover, Mme. Claussen maintains the allurements of her vocal quality through all dynamic degrees.

Her program ranged over a wide field and more than half of it was musically worthwhile. Lully's "Bois Epais," Scarlatti's "Gia il sole," Haydn's "Mermaid Song," and Beethoven's "Rapture of Sorrow," formed the first group, the second comprising Schubert's "Auf dem Wasser Zu Singen," Brahms's "Sapphic Ode" and "Vergebliches Ständchen" and Liszt's "Three Gypsies." Later there were Russian and Scandinavian songs—unfortunately no Grieg—and others by Hageman, Carpenter and Cadman. Mme. Claussen impressed her hearers from the start. And she reached her artistic summit vocally and in point of varied and expressive interpretation in the songs of Brahms and Liszt. The audience attempted vainly to secure a repetition of the "Sapphic Ode," which she delivered with that sense of swooning ecstasy essential to it; and of the "Vergebliches Ständchen," sung with piquant drollery and contrasting characterization. Similarly her performance of Liszt's superb "Three Gypsies" exemplified the subtlety and range of her dramatic grasp.

Richard Hageman played the accompaniment to this and most of the other songs admirably. But why did he make the piano sound so weak and colorless in the rich purple of the "Sapphic Ode?"

H. F. P.

Five Concert Appearances for Julia Allen

Julia Allen, prima donna soprano, appeared on the evening of March 14 at the Brooklyn Academy of Music and on the following evening in Middletown, N. Y. She was heard in Newburg on the 16th and on the 17th again in the Brooklyn Academy of Music.

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—New York Tribune

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—New York Times

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—New York American

Voice pleasing in quality.

—New York Evening World

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—New York Telegram

Voice pleasing in quality and decidedly lyric in style.

—New York Evening Mail

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ARTIST TRIO GRACES CANTON'S SCHEDULE

Althouse Offers Recital While Morgana and Casals Give Joint Program

CANTON, OHIO, March 19.—After being twice unable to fill an engagement in our city, Paul Althouse made his debut here in two concerts to the utmost satisfaction of his hearers. In the interpretation of "Celeste Aida," he displayed the great power and control of voice which he possesses. At no time did he assume the tricks of many singers, but sang in the manner of the true artist. Isaac Van Grove, his accompanist, also filled part of the program with piano offerings.

Nina Morgana, soprano, who was heard here last May, and Pablo Casals, 'cellist, appeared here in a joint recital in the People's Musical Course on two successive nights.

An artist of the 'cello is a rare attraction in Canton, and to have the privilege of making first acquaintance with an artist of the type of Casals is to encourage further concerts here for this instrument. The audience expressed the desire that Mr. Casals return to Canton. Besides being able to play his numbers with the greatest ability, his program was unusually well selected.

Miss Morgana was well received, as she was on her former appearance here.

Although the art of singing is the more familiar to Canton audiences, both artists shared equally in the applause. Both artists were accompanied by Nicolai Schnee, who did his work in the most masterful style.

Other events of an important nature were the annual concerts given by two of Canton's best bands, Thayer's Military Band led by William Strassner, and the Grand Army Band, organized since the Civil War, conducted by Karl King, who is well known in band circles for his compositions. Both bands have been developed to a degree of perfection, and had on their programs numbers that would be a credit to any professional band.

R. L. M.

OPERA FOR SAN FRANCISCO

Syndicate of Music-Lovers Acquire Site for Building

SAN FRANCISCO, CAL., March 15.—A syndicate headed by Milton H. Esberg and E. S. Heller, has purchased the old St. Ignatius college and church property at Hayes and Van Ness Avenue, once used by the Columbia Theater as a temporary shelter after the fire in 1906, for a price said to be \$302,500.

In purchasing the property, Esberg and Heller said they were acting for a number of wealthy music lovers who plan to erect an opera house on the site. The fund for the purchase of the land was raised by the executive committee, of which John S. Drum is chairman and William H. Crocker, honorary chairman.

Miss Van Dresser Makes Hydroplane Flights in Florida



Marcia Van Dresser on Joseph Riter's Houseboat at Palm Beach

Marcia Van Dresser has just returned from a southern trip, where she has been making several hydroplane flights, with Captain McCullough, the well-known pilot who crossed the Atlantic in one of the N-Cs.

"Someone asked me, on alighting," said Miss Van Dresser, "whether I thought the air trip affected my voice. 'I most certainly think so,' I answered, for it took it away completely. However, I think it has sufficiently recovered at present, so that I need not fear about it any longer. But the trips really were wonderful. We had a very exciting one, one day, although it lasted but fifteen minutes. We flew at a rate of seventy miles an hour, and, according to our captain, we registered a height of 1,200 feet. It was a very gaspy affair, and I must admit that Miss Norman, who accompanied me, and I were both glad when we planed down again. We had covered a great deal of territory, having gone down around the famous Palm Beach inlet, out over the sea, and back up over the lake, high over the hotels, and finally alighted again down onto the water. I was somewhat dizzy—in fact, I could say I was almost seasick, because it was a very bumpy affair, as there was a strong west wind blowing, and it seemed, when hitting air puffs, that we were hitting huge rocks in the sea, and at other times it felt as if we surely must tip over. I had the sensation of being in a terrific battle against some invisible force. But it was exciting and well worth the experience."

Miss Van Dresser sang at the opening of the new music room at "Al Poniente," Joseph Riter's house, which is a mile up the trail from Palm Beach. Henri Deering not only played the accompaniments at Miss Van Dresser's recital, but contributed several exquisitely played solos. Miss Van Dresser is to give a recital at Aeolian Hall, March 29.

LOCAL ARTISTS PROVIDE MUSIC FOR ATLANTIC CITY

Sylvan Levin Assists Leman Forces—
Ethel Barnard, Nora Ritter and
Others Heard at Hotels

ATLANTIC CITY, March 18.—Ethel M. Barnard, a young contralto soloist of this city, was the soloist at the Sunday night concert at the Ambassador Hotel. Each of her numbers was sung with great expression and won the large audience present. G. Parnouchi, a member of the Ambassador Orchestra of which Henri Van Praag is director and Louis Colmans conductor, played "Kol Nidrei" by Bruch, and Boccherini's Rondo on the 'cello. The program was made up of works by well known masters.

Quite a sensation was caused Sunday night on the Steel Pier when the young pianist, Sylvan Levin, played Saint-

Saëns' Concerto in G Minor, with Leman's orchestra. He played with beauty of touch and expression. He played several encores and an additional number at the conclusion of the evening. In all of his offerings he showed mastery of his instrument, firmness and an ease quite unusual in a youth of sixteen. His qualifications as a prize pupil and a scholarship winner at the Peabody Conservatory of Baltimore were more than amply demonstrated at this recital. Nora Ritter, who was the soloist all last season on Steel Pier, was heard to good advantage in this recital. In an aria from "Aida," she showed the qualities of her clear soprano voice. The orchestral offerings included the Goldmark "Sakuntala" Overture, Saint-Saëns' "Danse Macabre," the Grieg Suite, "Sigurd Jorsalfar," and two light intermezzo numbers.

The Sunday night concert at the Chalfonte with Joseph Martinelli directing, was a delightful affair. Numbers which were well received by the large audience included works from the classics and moderns.

A musicale was given by the Arts and Crafts department of the Women's Research Club at the Marlborough-Blenheim on March 18 for the benefit of the local Y. M. C. A. The program was arranged by Katherine Worcester. Nora Lucia Ritter, David Williams, Harry Kaufman, and Josephine McCue were the artists. There were vocal solos, harp solos and quartet numbers, all done in a fine way.

An interesting program meeting of the Crescendo Club was held in the chapel of the First Presbyterian Church. Several light numbers were given by the members. Laura Cloud sang with charm "Pickaninny Lullaby." Evelyn Quick Tyson gave several piano numbers in a masterly way. A. B.

POLK IN CHICAGO DEBUT

American Violinist's First Hearing Makes Good Impression

CHICAGO, March 16.—A very musical reading of the Saint-Saëns Concerto for Violin in B Minor, and the Tartini Sonata in G Minor, which were the two first numbers on the recital program of Rudolph Polk, American violinist, at Orchestra Hall last Tuesday evening, at once stamped this young American artist as a sincere, well equipped and conscientious player.

He has a comprehensive technique, a smooth tone and a musical understanding, and his interpretations of the above mentioned works were sane and musical.

Besides a tone, which is clear and refined, he has also a certain degree of power, and his harmonics and double stops came forth pure in tone.

He might have exhibited more temperamental qualities and brilliance in his performance, but he makes up for these, by good musicianship and rhythmic surety.

He had also listed two groups of shorter works by Dvorak-Kreisler, Burleigh, Aulin, Gardner, Schubert-Wilhelmj, Chaminade and Smetana.

He made a good impression on his audience. M. R.

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TESTIMONIAL LETTER

My dear Mrs. Stevens:

The Philadelphia Music Club feels particularly proud in having had the honor of presenting you, in your delightful and interesting program, to its members and guests on January 2nd. It was an evening of rare enjoyment. Both the singer and the songs gave exquisite pleasure, and we all feel that your program was one of the most artistic and satisfying of our Club season. You have such rare material and you are blessed with unusual ability in presenting your songs. A combination which means success!

Sincerely yours,
Rita Lorton Smith.

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"They are players of individual reputation and merit, who were heard in a program of rare and ideal beauty. In the Tchaikowsky Trio there was opportunity for each instrument, fully utilized by the performers and recognized by the house in hearty recalls."—NEW YORK TIMES.

"The program was played before a large audience with that customary devotion to their art and that fine care which are characteristic of this trio."—NEW YORK EVENING SUN.

"The ensemble is excellently balanced. The Trio by Lekeu was given a reading of fluency, clarity and refinement. The performance was distinguished for its oneness of feeling and its delicacy of execution. These players are admirably associated."—PHILADELPHIA PUBLIC LEDGER.

"All this music was beautifully played by the Elshucos. Finish and elegance of style, clear understanding and appreciation of the music in hand, irreproachable ensemble and unflinching unanimity of purpose were revealed in every one of the evening's presentments. Memory does not recall a more satisfying performance of music written for piano and strings. There was hearty applause after every number."—JAMES H. ROGERS in CLEVELAND PLAIN DEALER.

"They gave one of the finest expositions of ensemble playing heard this season. The co-ordination of the several instruments was of unusual perfection, both as to executive unanimity and the dominance of the three instruments. The Brahms Trio was given in a style that assured an evening of unreserved enjoyment. The Andrae excerpts went with a delicacy of tonal treatment and executive brilliancy that was electrifying. The Arensky Trio that closed the program made a fitting climax to an exceptionally interesting and brilliant concert, its Scherzo being as fine a sample of artistic co-operation as one would care to hear. The work of the Trio is as near perfection as one is likely to hear."—WILSON G. SMITH in THE CLEVELAND PRESS.

"The Elshuco Trio gave a concert last night in Carnegie Hall that was one of the high-water marks of a flood season. For their remarkable readings the audience gave the Trio five recalls."—PITTSBURG POST.

"The concert proved delightful throughout. The Trio's splendid ensemble playing showed they are equipped with admirable technic and that they possess complete understanding of the requirements of a recital of this nature, their well-balanced tone and exquisite shading creating an almost perfect ensemble."—PITTSBURG PRESS.

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POWELL-HARRIS RECITAL

Pianist and Tenor Give Fine Lecture-Recital on English Folk Song

John Powell and George Harris gave at the Princess Theater on Thursday afternoon of last week an engrossing lecture-recital on English folk song, which edified, charmed and amused a large audience. Mr. Powell opened the session with a talk almost an hour in duration upon the importance to America of the folk music of England, the futility of the endeavor to ground a national musical art in the folk melodies of Indians, Negroes or those of any other people than the one from whom America has inherited its language and political creeds. Mr. Powell is no less convincing as a speaker than as a pianist and the audience repeatedly applauded his sound arguments. To his accompaniment Mr. Harris afterwards sang folk songs collected or arranged by Cecil Sharp and Mr. Powell. He also gave a number of Howard Brockway's "Lonesome Tune" arrangements which are themselves but transplanted British songs. Mr. Harris sang and interpreted with his customary skill and inimitable drollery. The audience would gladly have listened to many more.

H. F. P.

Boston English Opera Forces in Vermont

BURLINGTON, VT., March 19.—The Boston English Opera Company gave two performances of "Robin Hood" at the Strong Theater March 13. Ralph Brainerd was Robin Hood, Hazel Eden, formerly of the Chicago Opera Association, Maid Marian, and Stanley Deacon, Little John. A large orchestra under the able direction of Arthur Dunham contributed largely to the success of the performances. The company also appeared in Rutland and at Barre.

Kreisler Thrills Spartanburg

SPARTANBURG, S. C., March 13.—Fritz Kreisler made his initial appearance here at Converse College on the evening of March 8. He received unusual applause for the two of his own compositions and gave several encores. Carl Lawson, his able accompanist, had no small part in the program.

J. R. D. J.

ST. LOUIS ORCHESTRA

BACK FROM ITS TOUR

Two Novelties Regale Local Concert-Goers—Letz Quartet Heard—H. Max Steindel a Soloist

St. Louis, March 7.—The Symphony Orchestra returned home this week after a series of successes, including a first visit to Chicago. The concerts of last night and Friday afternoon were quite up to the highest standards that have been set by Mr. Zach during the season and were much enjoyed. The orchestral part of the program contained two works new to St. Louisians, the first a Symphony in C Minor by Frederick Converse, and the latter Elgar's Overture-Fantasia "Cockaigne." The Symphony, depicting the struggles and effects upon humanity of the World War, is a big piece of work, perhaps not as descriptive as other program music by the same composer, but of undoubted musical worth. It received a very fair reception at both concerts. The soloist, Joseph Lhévinne, gave the Rubinstein Concerto in E Flat Major. It was truly beautiful playing.


The Letz Quartet made its first appearance here on Saturday night of last week at the Sheldon Hall, in Elizabeth Cueny's Chamber Music Course. Much interest was shown in the reading of a Quartet by Fritz Kreisler. There was a good sized audience present.

H. Max Steindel, first 'cellist of the orchestra, was starred as soloist at last Sunday's "Pop" concert. He had been one of the soloists during the week of the trip through Illinois and came back with many new laurels. His playing of the Saint-Saëns Concerto was warmly received. The orchestra finished this week with its series of concerts at the four high schools. The course was well attended.

H. W. C.

Nice's Season Opens with "Butterfly"

NICE, FRANCE, March 1.—The opera season had a brilliant re-opening with a performance of "Madame Butterfly." Juliette Alligro being heard in the title rôle. Mlle. Alligro revealed a voice of charming quality and also showed distinct dramatic ability. PIERRE BOREL.



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Does New York Take "Smug Attitude" Towards Artists from Other Cities?

Myrna Sharlow, Youthful Soprano of the Chicago Opera Forces, Thinks Metropolis Is Inclined To Believe No Operatic Good Can Come Out Of Other American Municipalities—"Following Up" Spectacular Successes

A SPECTACULAR success isn't enough; one must follow it up with others, and if not with those, with good hard work; so says Myrna Sharlow, who knows whereof she speaks. For the young American soprano has had the spectacular success; she took Melba's place in "Bohème" one night in Boston, when the great Australian prima-donna was prevented by illness from singing, and she had a triumph that anyone might have envied her, even in replacing one of the greatest of living singers. Also, she has followed it up with good hard work and has in consequence been holding her place as one of the most valued of the younger singers in the Chicago Opera Association for the past five years.

"First, last and all the time, you must have your foundation," says Miss Sharlow. "I don't mean your vocal technique; that goes without saying; but you must be at home in your various rôles. In that way, of course, the European singer has an immense advantage over the American. I sang opposite Miss Raisa, for instance, in "Norma" when she was singing the leading rôle for possibly the twentieth time, because in South America and Italy she had had such splendid opportunity. Now, I sang my *Adalgisa* in the same opera for the third time the other night, because we only gave the opera that number of times. If we had been in Europe, where perhaps fewer rôles are sung, but the public like to hear the same singer in the same part, and where there are so many opera houses with much the same répertoires, I'd have had experience that would have been simply invaluable."

Incidentally, Miss Sharlow was well spoken of in the part, so that her point is a purely impersonal one.

"If Mary Garden had regarded herself as a full-fledged singer just because she triumphed that one famous night in 'Louise,' where would she be?" went on Miss Sharlow, to whom Miss Garden is, as for so many singers, an artistic idol. "Instead, Miss Garden equipped herself just as thoroughly for every other rôle that came her way, and so, while she

sang *Louise* hundreds of times, it is no more definitely associated with her personality than *Thais* is, or *Melisande*, or half a dozen others, for that matter. The



Myrna Sharlow, American Operatic Soprano

great trouble with the young singer who has one triumph is that she often stops right there. Imagine a pianist resting content because the audience applauded him in one concert!"

New York's Attitude

Mildly, Miss Sharlow deprecated the attitude of New York to music and music organizations from other cities.

"Of course, everybody likes to come to New York," she admitted, "and one would love to have your admiration and approval and all that. But, really, you do take a rather 'smug' attitude toward things lying outside of your own boundaries. I don't think the New Yorker appreciates fully the fact that the 'New York audience' of which so much is made, mostly isn't made up of New Yorkers at all; certainly not of Americans."

"To a great extent, for instance, the Russian players, dancers and singers are applauded by Russians; the Italians draw their own countrymen; the French singers bring out the French colony and so on. But if you really want a representative American audience, I'm afraid you'll have to go to Chicago, where the foreign element is nothing like so large, and where there is so much less of that floating population that helps make up the so-called 'New York audience.'"

"As for the critics, I think that they are a trifle disposed to question whether any good, operatically speaking, can come out of Nazareth—Nazareth in this case being any city but their own. They are rather more elastic in their views of visiting instrumentalists, orchestras and concert-singers, I notice."

It may be of interest to observe in this connection that Miss Sharlow is rather well qualified to speak of American audiences, in that she was born in North Dakota, grew up in Louisville, Kentucky, and made her operatic début in Boston,

under the impresariaship of Henry Russell.

"We are a young organization, compared to the Metropolitan," she said of the Chicago opera forces, "and of course we admire the older company's achievements immensely. But I do think we, as a company, make up in youthful vigor what we lack, perhaps, in *finesse*; and I think we can already point with much pride to our record, both in respect to the number of American singers we have brought forward, and as to the chance they have been given to distinguish themselves. The loss of Mr. Campanini was so great that we can hardly realize it yet, both as individuals, for he was a good friend to all of us, and to the Company as a whole. We were truly one big family, with Mr. Campanini as *paterfamilias*." C. P.

BOSTON HEARS NOVEL WORK

Taylor's "Through the Looking Glass" Played by Beebe Ensemble

BOSTON, March 9.—Deems Taylor's Suite "Through the Looking Glass," was the novelty offered at the second concert of the New York Chamber Music Society at Jordan Hall. In addition to this there were played Mozart's Quartet for oboe, violin, viola and 'cello; Lefebvre's Quintet for wood-winds and horn, and Brahms's Piano Quartet in G Minor.

Mr. Taylor's music was delightful both in content and performance. It is distinguished and original, despite the fact that it shows in many places that he has drunk deep from the Debussy well. The composer knows, too, how to create atmosphere, and in this respect the first movement of the suite is noteworthy. There is an heroic sweep in "The White Knight," and the "Looking Glass Insects" hum and buzz in realistic fashion. The audience was quick to recognize the suite as a work of real beauty. It was excellently played.

Unfortunately the performers were not as happy in setting forth the Brahms' quartet. The Mozart quartet was notable for the excellent oboe playing of Henri De Busscher, and the Lefebvre quintet was only mildly interesting. It was without doubt Mr. Taylor's night. H. H.

Harold Land to Sing Elgar Work

Harold Land, the New York baritone, has been engaged to sing the baritone part in Elgar's "King Olaf" in Hartford, Conn., on April 7.

The musical program at the Strand Theater this week includes Estelle Carey, soprano, a quartet of Hawaiian singers, and Ralph H. Brigham and Herbert Sis-son, organists.

MISS GOODSON GIVES A CHOPIN PROGRAM

Gifted English Pianist in Better Form than at Her Return Recital Some Weeks Ago

For her second New York recital following her return to this country, and given at Aeolian Hall Wednesday afternoon of last week, Katharine Goodson offered a Chopin program. It comprised the G Major Nocturne, the C Major and F Major Preludes, the B Flat Minor Scherzo, a group of études, the A Minor Mazurka, two waltzes, the A flat Ballade, the Berceuse and the A flat Polonaise.

The delightful English pianist played, on the whole, better than at her first recital some weeks past. To be sure her Chopin lacks the intangible essence which none but a born Slav seems entirely able to capture. But it has charm, elegance, delicacy, brilliance, and at times surprising flashes of vigor. Her A Flat Polonaise last week discovered unexpected resources of sustained power. But on the whole it was in such works as the F Minor Study and the A Flat Waltz that Miss Goodson appeared to be most thoroughly in her element. Here the dexterity of her technique and her fleetness of finger had full play. There was much to praise, on the other hand, in her delivery of the Scherzo, the Ballade and the entrancing Mazurka—particularly of this last.

The audience, though only of moderate size, was of extreme cordiality and demanded much in the way of encores.

H. F. P.

Carolina Lazzari and Paulo Gruppe in Joint Recital at Ft. Wayne, Ind.

FORT WAYNE, IND., March 18.—Carolina Lazzari, contralto, and Paulo Gruppe, 'cellist, were heard in a joint recital recently by a capacity audience, as the fourth of the Morning Musical series of concerts at the Palace Theater. Miss Lazzari offered operatic arias and song groups besides numerous encores. Mr. Gruppe was also much applauded after all his groups. Isaak Van Grove was accompanist for Miss Lazzari and Fanchon Armitage for Mr. Gruppe. G. B.

Rudolph Polk and Reba DalRidge Appear in Lockport, N. Y.

LOCKPORT, N. Y., March 18.—The third of the series of concerts sponsored by the Lockport City Teachers' Association was given recently by Rudolph Polk, violinist, and Reba DalRidge, mezzo-soprano. Julia Helen Leonard, who is assistant supervisor of music in the public schools, was accompanist for both artists.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"VICTORY SONG" (Pawnee Indian), "Dawn Song" (Cheyenne Indian), "A Cowboy Song." By Natalie Curtis. (New York: G. Schirmer.)

In these *d'capella* choral numbers, the "Dawn Song" and "Cowboy Song," for male voices, and the "Victory Song," for mixed, Natalie Curtis makes a contribution to American folk-song of more than usual interest. In the "Victory Song" she has taken a Pawnee tribal melody for a basis, an old ceremonial song to welcome the returning warriors, and has treated it *chorally* from the Indian standpoint, using rhythm, melody and dynamics, the musical constructive factors which the Red Man employs in lieu of harmony and counterpoint. As a result she has achieved a thrilling, electrifying chorus, whose effect, *nota bene*, however, depends on "the ability of singers and drummer" (the drum is the rhythmic foundation of this Indian song) "to seize the Indian's dramatic concept of dynamics."

The "Dawn Song," with tenor solo and flute or oboe obbligato, is a reverent invocal number, on a tribal melodic base, with characteristic swing, and an interesting rhythmic treatment of the inner voices. The richly voiced Cheyenne refrains sing admirably, and this appeal to the great "Father" to "bless his people's trail" makes a sincere and musically emotional impression.

"A Cowboy Song" takes us from the teepee to the cattle-range, with words and music based on an old ranger refrain. It is extremely characteristic, with its irregular rhythmic emphasis, its devil-may-care swing, the interspersed yells to the cattle and long-drawn "Yee-hips!" that break the melody. A more striking and effective number for the "all-American" choral program it would be hard to find. New Yorkers are to have an opportunity of hearing all three numbers at the April 4 concert of the Musical Art Society, when they will be given their first public performance.

MUSIQUE PICTURESQUE. "Maybe," "I Never Knew." By Bertrand Brown. (New York: Harold Flammer, Inc.)

Bertrand Brown has written two melodious ballad-songs that fall pleasantly on the ear, in his "Maybe" and "I Never Knew." This in itself is not startling, since a ballad is probably born every day of the year. What is new is the fact that these numbers are the firstlings of what Mr. Brown, the originator, terms "Musique Picturesque," an idea that proportions simultaneous enjoyment to eye as well as ear, by an artistic picture treatment in colors of the text-story of the song in the music-pages themselves. Jesse Gillespie, a well-known magazine illustrator, is the artist who has very attractively supplemented note—and word—with picture-writing in these tuneful love-songs; and given them an artistic charm beyond that of many of their merely black and white brethren. "Musique Picturesque," considered as a blend of music, verse, and design in color, does appear to be happily adapted to the simple ballad. With more complex music, say Richard Strauss's "Thus Spake composer, who has rewritten with in-

creased effect important sections of the Zarathustra," pictorial comment in the pages of the score might prove distracting.

"WORDS THAT WE SAY AT PARTING." By Frank H. Grey. "The Gull." By Mabel Wood Hill. "Twilight." "Glad Hour of Morn." By Ernest La Padre. (New York: Hinds, Hayden & Eldredge, Inc.)

Of these new songs, Mr. Grey's "The Words We Say at Parting" is a simply written yet humanly appealing ballad, with a sentiment, both in text and music, calculated to secure popularity. Mabel Wood Hill's "The Gull" represents a natural and unaffected melodic treatment of its text-poem, with a nice harmonic support, and may lay claim to a place on the recital program. Mr. La Padre's "Twilight," though but two pages long, is decidedly weak, harmonically, and lacking in interest. His "Glad Hour of Morn," on the other hand, is a genuinely effective waltz-song, with an appealing melodic line that is harmonized with good taste and skill, and should find friends.

"JUST AS I AM." By Harold Lowden. Philadelphia: Heidelberg Press.)

This three-page sacred song, issued in octave form, is an appropriately simple and unpretentious setting of its text, effectively singable, and imbued with a musicianly devotional appeal.

"DEAREST." By Frank H. Grey. (Boston: Oliver Ditson Co.)

Mr. Grey seems to have written in "Dearest" one of those frank, catchy ballad tunes, with pronounced sentimental appeal, that win general liking. A seductive female head on the title-page emphasizes the real melodic lure of the tune. It is published for high, medium and low voice.

"WHEN I HEAR YOU CALLING ME I'LL ANSWER YOU." By Fred Fisher. "Buddha." By Lew Pollack. "Until the End of Time." By Jack Glogou. "My Laddie." By Harry Akst. (New York: McCarthy-Fisher Co., Inc.)

In the fertile alluvial soil of balladry's garden new blossoms spring up overnight. Mr. Fisher's song, which leans, titulary, on a celebrated predecessor, has a sonorous, expressive melody with a lush refrain. "Buddha" by Lew Pollack is a good song of its kind, with the swinging rhythm and quasi-oriental color-touches in harmony that identify the Eurasian melody. "Until the End of Time," by Jack Glogou, is built on an attractive and still popular pattern, with the refrain in 12/8 time, and triplet figures in the piano part. It is published for medium voice. "My Laddie," by Harry Akst, is quite prettily melodious, with pleasing words as well as tune to recommend it.

"THE FOOLISH VIRGINS." By Marshall Kernochan. (New York: G. Schirmer.)

Mr. Kernochan's admirable cantata, "The Foolish Virgins," for chorus of

women's voices, with solos for baritone, contralto and soprano, was reviewed in these columns on the occasion of its first appearance in 1913. The present edition, however, has been largely revised by the choral part. The cantata, for which Cecil Fanning has written the text, is already favorably known, and its issue in this new edition should make for its even wider diffusion.

"MINUET." By Benjamin F. Rungee. (Boston-New York-Chicago: White-Smith Music Pub. Co.)

This little piano number, between grades two and three in difficulty, is nicely written, with a flavor of old-time grace and stateliness, and should prove useful as a teaching piece.

"LES ROSES DE SAADI" (The Roses of Saadi), "Bergerette" (Bergeret), "La Lune Blanche" (O Charming Night). By Samuel L. M. Barlow. (New York: G. Schirmer.)

Mary Garden, to whom Mr. Barlow's "The Roses of Saadi" is dedicated, should be able to do justice to this fine, imaginative evocation of the orientalism of Persia seen through the medium of Desbordes-Valmore's poem. It is a song with sweeping melodic phrases, its mood one of quietude through which beats the pulse of a passion that rises to an expressive climax. It is beautifully shaped, a song for real singers. The "Bergerette" is lighter in style. Did it not appear under Mr. Barlow's name, one might take it for a genuine eighteenth century setting of Fabre d'Eglantine's tender lyric lines, such is its unaffected grace and *naïveté*. It is ascribed to Marguerite Namara. No one may set Paul Verlaine's "L'Heure Exquise," alias "La Lune Blanche," without suggesting comparison with Reynaldo Hahn's well-known song. If it be a question of the delicate, hushed and ethereal evoking of the misty, lunar atmosphere of Verlaine's poem, in a melody whose every breath is poesy and which, with its accompaniment, actually lends a new charm to lines that are music in themselves, we think Mr. Barlow's setting is to be preferred. It is dedicated to Gabrielle Gills. Dr. Theodore Baker has supplied fine English versions of the original texts.

SONATA FOR VIOLONCELLO AND PIANO. By Frederick Delius. (London: Winthrop Rogers, Ltd.)

If Frederick Delius's rather individual scheme of studying composition in the intervals of leisure afforded by the management of a Florida orange-grove would guarantee results such as this 'cello sonata, to say nothing of his symphonic scores, it might be heartily recommended to many an aspiring young composer. This sonata is a fine, noble, sonorous thing, with themes whose distinction is emphasized by their harmonic treatment. An initial *Allegro, ma non troppo*, of fine breadth; a *Lento, molto tranquillo*, of rich lyric intensity, and a closing reversion to the first tempo approximate the more exactly defined movements of the older sonata in this free-form work, to be played straight through without interruption. Dedicated to Beatrice Harrison, the distinguished English 'cellist, it is a work every 'cellist might profitably take the time to know.

"IN THE DESERT," "O Rose of All Shiraz." By Dagmar de Corval Rybner. (Boston: Oliver Ditson Co.)

Miss Rybner has discovered two poetically suggestive texts for her vocal *orientales*. "In the Desert," by Louise Ayres Garnett, finds in its sombre yet rich and virile setting the true echo of the hopelessness that pervades its text. In "O Rose of All Shiraz," a translation from the Persian, the composer has written a colorful and impassioned love song. The first of the two songs is published for high and low voice, the second for medium and low voice.

"THE VALLEY." By Axel Raoul Wachtmeister. "I Would My Song Were Like a Star." By Fred Maurer. (Cincinnati-New York-London: John Church Co.)

Count Wachtmeister's setting of Edwin Markham's "The Valley" is a finely singable and expressive setting of that

poem, and attention is called to an accompaniment scored for strings, flute and harp, for concert use. Some errors which have escaped the proofreader may easily be corrected. Mr. Maurer's "I Would My Song Were Like a Star" should appeal to everyone who enjoys an upstanding melody, broad, virile and with a swing to it, and should become popular as a setting of James B. Kenyon's poem.

"PIERROT," "The Poet Sings," "Love Me." By Wintter Watts. (Boston: Oliver Ditson Co.)

Wintter Watts is already one of those American composers who have set and maintained as distinctive a standard as regards the quality of what they write. These three numbers, in their very dissimilarities of mood and style, show how fine and varied a creative spirit informs their composer's efforts. "Pierrot," for example, belongs to a genre which has had to work overtime. But Mr. Watts brings to his treatment of Sara Teasdale's poem a new delicacy of interpretation, a happier, less routinized melodic concept and, for all its brightness, it has the touch of pathos, of grotesquerie which should mark a true Pierrot tune. It is published for high and medium voice. "The Poet Sings," ascribed to John McCormack, is a spacious and lovely melodic thought, with an accompaniment most effectively rhythmized, for medium voice. In "Love Me" there is, in a quieter, more flowing mood, the same spontaneity of melodic phrasing we find in "Pierrot," a quality that gives it a kind of unpremeditated charm. "Love Me" is a song for low voice.

"MISSA, IN HONOREM B. M. S. V." By N. J. Elsenheimer. (Boston: Boston Music Co.)

Mr. Elsenheimer's new "Mass in E flat" proves that a fine, sure touch, abundance of musical interest, and sincerity of religious feeling may still be shown in writing liturgical music in conformity with the "Motu Proprio." For chorus and mixed voices, the mass, from Kyrie to Agnus Dei, gives evidence of refined and churchly invention, and singable smoothness in part-writing, and makes deserving claims on favor.

"PARSIFAL." New Edition. English Translation by Claude Aveling. (London: Novello and Company, Limited. New York: H. W. Gray Co.)

Following close upon the heels of the new English Krehbiel version of Wagner's great consecrational drama comes this new score issued by the noted British house of Novello. Claude Aveling has prepared the English translation of Wagner's poem, and has to a degree succeeded in rendering into our tongue the magnificent text. There is no such thing as a perfect translation of poetry; that we do not look for. In translating a poem that has been set to music all we ask is that the translator keep the sense, observe the accents and wherever possible give an effect in the new language similar to the original. Of course there are awkward passages, but they are not as awkward—nor are they as many—as in the Krehbiel English version now being used in the Metropolitan Opera House production of "Parsifal" in English. And yet Mr. Krehbiel disposed of Mr. Aveling's translation in his Sunday page of the New York *Tribune* on March 14 in a brief paragraph—an ill-mannered procedure, apart from the facts of the case.

We must say a word for the splendid manner in which the music is reduced for the piano in this new Novello score. It is not only more playable than most of the piano scores of this music-drama with which we are familiar, but it is cued with the instrumentation from beginning to the end; and the music is reduced for the piano in a manner that gives one a very much better idea of the original orchestral score than do any of the familiar reductions of the German editions. Once more our British cousins have shown themselves as thorough as the Germans and more practical. The German text is also included in this edition, being printed in italics under the English translation. A. W. K.



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Philadelphia Orchestra Plays at Cornell University

ITHACA, N. Y., March 19.—The Philadelphia Orchestra, Leopold Stokowski, conductor, topped the series of four concerts arranged by the Music Department of Cornell University on March 17. The Philadelphia organization was welcomed by the eager music lovers and enthusiasts of Ithaca. The popular Symphony in D Minor, Franck, Prelude to "Lohengrin" and Overture and Venusberg Music from "Tannhaeuser" constituted the program. In the second part of the program, Wagner, long absent from the American concert platform, was heard to excellent advantage. The "Tannhaeuser" music was given with a justice to it, as can only be given it by an organization of the capacity and direction of the Philadelphia. A. B. C.

Penelope Davies Sings on "English Day"

Penelope Davies, the young Canadian mezzo-soprano, sang on March 16, at the Allied Loyalty League Tea Room in the Grand Central Palace, New York. It was "British Empire Day" and Miss Davies appropriately sang "Rule, Britannia!" with enthusiasm, giving the audience a signal to join with her in the final refrain. Flora MacDonald Wills accompanied her at the piano. On Wednesday afternoon, March 17, Miss Davies sang at a private musicale in New York City given by Mrs. Charles Nott.

Mme. Davenport-Engberg To Tour in Scandinavian Countries

BELLINGHAM, WASH., March 15.—Mme. Davenport-Engberg, conductor of the Bellingham Symphony, will leave for Europe the middle of May and will be heard in violin recitals in the Scandinavian countries and elsewhere. The orchestra will be re-organized next season and will be composed entirely of Union members and a few women to fill in the choirs where a sufficient number of men are not available.

MR. SKLAREVSKI MAKES HIS BOW

New Russian Pianist Displays Excellent Technique in Taxing Program

Another virtuoso hailing from vast Russia made his American debut when on Thursday evening of last week Alexander Sklarevski gave a piano recital in Aeolian Hall. Mr. Sklarevski, who arrived in America by way of the Pacific, is reported to have given over 100 concerts in the Orient, where he created a sensation. Last week he played a formidable program, and while he was probably not at his finest, gave a creditable account of himself.

Mr. Sklarevski is a technician of an advanced order; he disposes of mechanical difficulties with comfortable certitude. His interpretative powers are less impressive, a fact made clear by his readings of Bach's Phantasia and Double Fugue in A Minor and the famous Variations in C Minor of Beethoven. In these and in Chopin's F Sharp Nocturne his touch was dry and his pedalling often ill contrived. Chopin's Waltz in A Flat and "Heroic" Polonaise had the right brilliancy and verve.

The pianist was happy in a group of Scriabine comprising nine Preludes, an "Album Page," three Etudes and the Fourth Sonata, Op. 30. He seemed thoroughly at home in these works (none of which is important) which gave full scope to his technical powers. Much of the music flashed rich delicate color and as a whole was treated with sympathy and enthusiasm. A Liszt group completed the pianist's printed offerings which were supplemented by encores. A good-sized audience applauded him with a zeal that sometimes became ardor, and brought the recitalist out to bow many times. B. R.

Mae Graves Atkins Wins Successes in Mid-Western Tours



Mae Graves Atkins, Chicago Soprano

CHICAGO, March 20.—Phenomenally rapid has been the artistic rise of Mae Graves Atkins, gifted American lyric soprano.

Her short public career has been increasingly successful from her appearances a year ago as soprano-soloist with the Chicago Sunday Evening Club, and thence through her concert tours last spring and summer. Her Chicago appearances, as soloist, with the Apollo Musical Club and the Swedish Choral Society and her song recital last February, gained for her the reputation of being one of the foremost singers heard here in some years.

This artist has had instruction from Mme. Marcella Sembrich, and Frank La Forge, the eminent composer and pianist.

A tour, last summer in which Mrs. Atkins sang in more than forty concerts, was later supplemented by another tour of three weeks in which some twenty concerts were given. Mrs. Atkins has just returned from a short tour of Oklahoma, Iowa, Arkansas and Illinois.

Her repertory ranges from the oratorio classics, through an extensive opera list, and her songs are gathered from the best lyric literature of the modern French, Russian, English and American schools. Mrs. Atkins will likely be heard in New York City in recital shortly.

M. R.

OPERA AND CONCERTS IN ATLANTA'S WEEK

Flonzaleys and Godowsky Offer Programs and Create Forces Give Performances

ATLANTA, GA., March 15.—One of the most thoroughly delightful musical events of the season was the appearance at Egleston Memorial Hall Friday of the Flonzaley Quartet. The Flonzaleys appeared under the auspices of the Atlanta Music Study Club and played before as many persons as could crowd into a hall of somewhat limited seating capacity. There was an enchanting program of Beethoven, Moor and Dvorak works.

Leopold Godowsky, appearing at the Auditorium last week, proved one of the most charming pianists Atlanta has ever heard. His playing was a revelation. Devoid of mannerisms, he won his hearers as few other artists have done. He was probably at his best in a Chopin group and in the tremendous Toccata, Op. III, by Saint-Saëns. Mr. Godowsky appeared under the sponsorship of the Series Intime of the Atlanta Music Study Club.

Create's Grand Opera Company, appearing at the Atlanta Theater last week in "Aida," "Lucia," "Carmen" and "Il Trovatore," proved a thorough treat but failed to elicit anything like as much enthusiasm as one would have expected. Singers and orchestra were splendid but Atlanta, awaiting the Metropolitan Company, failed to attend in any great numbers.

The season ticket sale for the Metropolitan Grand Opera, opening here April 26, is proceeding rapidly and it was stated that the first week of the season ticket sale set a new record for the number of seats sold. With the co-operation of other well known Atlanta musicians, Paul M. Hubbard presented an enjoyable evening of music Monday at the Scottish Rite hall under the auspices of the Atlanta Masonic Club. A series of operatic numbers were sung by Hazel Whitney, Mattie Ellis, Howard Davis, J. T. Hoffman, Mrs. T. H. Wingfield, Mrs. A. H. Creviston, Clarence Aldred, Mrs. Charles Chalmers, C. F. Hoke, Mr. Hubbard, Mrs. Nellie Nix Edwards, J. D. Hoffman and chorus. Others on the program were Dr. Claude F. Hughes and Mrs. Fred J. White. L. K. S.

Spalding in Houston

HOUSTON, TEX., March 16.—Last night an audience of 1000 evinced extreme delight in listening to the violin numbers of Albert Spalding, who was presented by the Treble Clef Club in its second concert in the City Auditorium. The Treble Clef's 200 voices were heard with telling effect in three choral numbers under the able direction of Mrs. R. L. Cox, with Sam Swinford at the piano. In Benedict's song, "The Wren," the incidental soli were taken by Mrs. Asbury, Mrs. Rogers, Mrs. Johns and Miss Bommar. W. H.

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(Signed) Sincerely yours, Cecile De Horvath

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BOSTON IS CHILLY TO PUCCINI OPERAS

Other Offerings of Chicago
Forces Win More Attention
During Final Week

BOSTON, March 13.—The Chicago Opera Association introduced Boston to the Puccini trilogy last Tuesday evening. In spite of the fact that the operas were much heralded when they were produced in New York and Chicago, and that Puccini is one of the most popular operatic composers, there was less eagerness on the part of the public to hear these new pieces than there was for the standard repertoire.

Mme. Gall and Messrs. Galeffi and Johnson took the principal parts in "Il Tabarro" which was effectively given under Mr. Marinuzzi's expert baton. Those who found "Il Tabarro" too brutal solaced themselves with the pseudo-religiosity of "Suor Angelica," which, however, was dramatically monotonous and much less successful from a theatrical point of view than either of the other operas. Rosa Raisa, as *Suor Angelica*, was the center of attraction and received her usual welcome. Cyrena Van Gordon could be heard singing so far to one side of the stage that she was invisible from our seats as was also the important final tableau.

If there were differences of opinion about the first two operas, "Gianni Schicchi" apparently satisfied everybody as accomplishing skilfully and enter-

tainingly what it set out to do. The part of *Gianni* was taken with proper style by Mr. Galeffi, but Mr. Johnson and the numerous secondary characters all contributed their share to the general humor.

The other operas performed during the visit of the Chicago Company were: "Traviata," "Aida," "Pelléas and Mélisande," "L'Elisir d'Amore," "Pagliacci," "L'Heure Espagnole," "Louise," "Rigoletto," "Thais," "Don Pasquale," "Carmen," and "Masked Ball." Two ballets were announced: John Alden Carpenter's "The Birthday of Thè Infanta," and Felix Borowski's "Boudour." The day of Mr. Carpenter's ballet was also the day of the worst blizzard of the winter and many people plowed their way to the opera house specially to hear the work only to find after they got there that the ballet was cancelled because Mr. Bolm, the principal dancer, had left New York the night before too late to allow for storm delays so that he was on the road at the time he should have been on the stage. H. H.

Flonzaley Quartet Concert

BOSTON, March 12.—The third concert of the Flonzaley Quartet at Jordan Hall Thursday night was a red letter event of the season. The dual attraction of Harold Bauer as assisting artist and the first local performance of Ernest Bloch's suite for piano and viola proved a magnet which drew an audience that filled every seat in the hall and overflowed on to the stage to the extent of 150 persons. There were also about 50 standees, and 200 persons were turned away. And this at a Chamber Music Concert!

The statement may be disputed by some, but, in our opinion if there is finer music than that of Ernest Bloch being written to-day it has not yet been performed. We have heard Bloch's "Trois Poèmes Juifs," which the composer conducted here three years ago, we have heard his quartet played by the Flonzaleys, we have heard Povla Frijsch sing his remarkable settings of two of the Psalms of David. And now we have heard the viola suite. In all of these we have been impressed with the tremendous sincerity of the man, the astounding individuality of his musical speech, and the intense vitality of his utterance.

It is beyond the ability of the listener to grasp the full significance of the suite at a first hearing. It is music of strongly Hebraic characteristics; it is music, which, for lack of a better word, we term "ultra-modern," but it is not so for modernity's sake. Throughout almost the entire work there are biting dissonances. In the allegro passage following the introductory lento measures one hears the voice of a race in bondage imploring deliverance. But the climax of this remarkable work is found in the third movement, an unforgettable lento so mysterious, so uncanny, so awe-inspiring, that it leaves the hearer in amazement. H. H.

Philharmonic of Gloversville, N. Y., Has
New Conductor

GLOVERSVILLE, N. Y., March 18.—The third Philharmonic concert of the season was given recently with the new conductor, Richard Teute. Mr. Teute replaced Victor W. Smith, whose death took place late in February. The concert was in the nature of a memorial to the late conductor. Mr. Teute was formerly conductor of the Syracuse Symphony and also played under Mancinelli at Covent Garden and in Buenos Aires. Florence Macbeth was soloist, offering arias from "The Barber of Seville," "Rigoletto" and "Dinorah," besides numerous songs as encores. Jeanette Stetson acted as Miss Macbeth's accompanist.

Activities of Norman Jollif

The Springfield Festival, John J. Bishop musical director, has engaged Norman Jollif to sing the title rôle in "Caractacus," May 7. Mr. Jollif is also engaged to sing in the "Children's Crusade" with the Bridgeport Oratorio Society, March 23, Brooklyn Oratorio Society, March 29, in the "Dream of Mary," Richmond, Va., April 2, and Red Springs, N. C., April 1.

PRODUCE UNFAMILIAR BEETHOVEN CANTATA

Association's Fifth Concert
Features Early Work
of the Master

The fifth concert of the Beethoven Association, which took place at Aeolian Hall Tuesday evening of last week, was of a more ambitious character than the previous sessions. It enlisted the services of an orchestra, under that champion of old music, Sam Franko, a chorus recruited from the ranks of the Schola Cantorum, a trio composed of Messrs. Barrère, Tinlot and Pollain of the New York Symphony, the tenor George Hamlin, the pianist Rudolph Ganz, the soprano Julia Griffith, and the basso Fred Patton. The program ranged over much territory, some of it fertile, some barren. It began with three of the numbers composed by Beethoven for Kotzebue's play, "The Ruins of Athens"—a march and chorus, the chorus of Dervishes and Turkish March. The pianists, by the grace of Rubinstein, and the violinists with the assistance of Leopold Auer, have accustomed the public to the Turkish March and the Dervishes. Nor are we at all certain that the first is not more telling on the keyboard, even without the Janizary music. But the whirling dervishes require the singers and orchestra. The audience took so much pleasure in both numbers last week that Mr. Franko repeated them.

The "Ruins" out of the way, Messrs. Barrère, Tinlot and Pollain wasted twenty precious minutes or thereabouts on a trivial and generally insignificant "Serenade" for flute, violin and viola of Beethoven's Bonn period, after which Mr. Ganz played in brilliant style an uninteresting Rondo in B Flat, composed presumably for the early written piano concerto in that key. Mr. Ganz afterwards accompanied George Hamlin in the "Distant Beloved" cycle, which the tenor delivered with his customary artistry and understanding. He added as an encore Beethoven's comic song, "The Kiss."

The most pretentious and engrossing number of the evening was the cantata "On the Death of a Hero," unperformed till last week in this country and rarely heard in Europe. It was written in 1790 to commemorate the death of Joseph II of Austria. The manuscript passed through many hands after Beethoven's death. Hanslick, to whom it was shown in 1884, wrote appreciatively of it, and Brahms, after reading it over at the piano, declared that "everything in it is true Beethoven. Even if there were no name on the title page, one could guess at no other authorship." The music is, indeed, singularly mature, severe, tragically expressive and beautiful for an early work. Beethoven employed the melody of the soprano aria, "The Blessings of Peace" in the last scene of "Fidelio" a number of years later. The work was adequately performed, Miss Griffith and Mr. Patton carrying the solo burdens. H. F. P.

Sue Harvard Back from Successful Middle Western Tour

Sue Harvard, the soprano, has just returned from a successful Middle Western trip, during which she sang in concert and recital in Indianapolis, Milwaukee, Faribault, Minn., and at the Peabody Conservatory in Baltimore. Miss Harvard has just been engaged as soloist with the People's Choral Union, Boston, for a production of Verdi's "Requiem," to be given in Symphony Hall, April 25. She will make another trip South, as far as Texas, early in April, and has been engaged for the music festival with the Chicago Symphony Orchestra in Syracuse, N. Y., May 12.

Ernest Knoch, well-known conductor and coach, formerly of the Century Opera Company, has joined the ranks of New York conductors and vocal coaches. He has opened a studio in the Metropolitan Opera House.



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Tito Schipa Sails to Fill His European Opera Engagements



Tito Schipa, Italian Tenor of Chicago Opera Association

Tito Schipa, the Italian tenor of the Chicago Opera Association, sailed for Havre on the France on Thursday, March 18. His party included his secretary, valet, personal chef, who accompanies him at all times, and Signor Bagnesi, his study *maestro*, and accompanist. He brought these attendants with him last September from Naples for his American tour. Mr. Schipa's first European engagement is at the Royal Theater, Madrid, where the post season opens April 3 with "Rigoletto." Signor Volpini, the director, has brought six stars from La Scala in Milan, as members of the Schipa Company, for the Spanish engagement.

Schipa returns to New York Sept. 14. He will give a recital at Carnegie Hall Sept. 21, and at Symphony Hall, Boston, on Sept. 27.

ALDA WINS LYNCHBURG

Diva and Flonzaley Quartet Appear In Two Noteworthy Concerts

LYNCHBURG, VA., March 15.—Emma Adams, a prominent church organist of this city and one who has done much to put Lynchburg on the musical map, concluded her series of successful concerts for this season when she presented Mme. Frances Alda to a large audience at the City Auditorium on the evening of March 17. The program consisted principally of French and English songs. The accompanist, Erin Ballard, offered two solos and was heartily applauded. Mme. Alda delighted the audience.

On the evening of March 1, the concluding concert of Lynchburg Music Lovers' League for this season was given in the High School Auditorium, when the Flonzaley Quartet delighted its many hearers composed in great measure of musicians from Lynchburg and its colleges.

The Music Lovers' League, of which Mrs. J. J. Collins is the treasurer, has done a great deal for Lynchburg in presenting from time to time artists of proved rank and standing, and also in uniting Lynchburg's musicians in a club for the good of all. G. B. M.

SINGER AND VIOLINIST IN UNIVERSITY CONCERT

Ellen Rumsey and Amelia Galloway Appear in Joint Program on Campus Series

Students and others who assembled in the New York University auditorium Tuesday Evening for the third event of the Campus Concert Course heard some commendable violin playing by Amelia Galloway, and unusually beautiful singing by Ellen Rumsey, contralto.

Miss Galloway played the Mendelssohn E Minor Concerto, two of the Brahms-Joachim Hungarian Dances, and small numbers by D'Ambrosio, Simonetti and Kreisler. She disclosed technical skill, sincerity and grace of style, and musically feeling. She was very warmly received. Mrs. R. E. Stocking was her accompanist.

Miss Rumsey's lovely contralto voice and her smooth use of it have been much praised in reviews of previous appearances. Her tone was vibrant, rich, warm, yet light and flexible. She phrased tastefully and her breath control was excellent. Her delivery had style and ease. Her numbers were a group of Brahms songs, a French group, and arrangements of Negro, Welsh, Irish and Old English airs.

Particularly well sung were Brahms's "A Maiden," Pierné's "Le Moulin," and the Gounod serenade, "Chantez, Riez, Dormez."

Miss G. L. Darnell was at the piano. O. T.

MISS PARKHURST'S RECITAL

Soprano Reappears at Aeolian Hall in Program of Interest

Adele Parkhurst, soprano, who was heard in a New York recital about a year ago, appeared again in Aeolian Hall on Tuesday afternoon of last week. Her program was not without interest. It included old airs by Scarlatti, Haydn, Atley and Graun, whose highly ornate "Lo, the Heaven Descended Prophet" is a ruthless test of florid utterance. Best features of the list were, however, three songs of Robert Franz—the enchanting "Water Lily," "Beloved is Here" and "His Coming," which always suggests an accelerated version of Schumann's "Warum." Later came Chopin's "Lithuanian Song" and then things by Granados, Debussy, Moret, Rabaud, Leroux, Hageman, Curran—the usual litany of mediocrity.

Miss Parkhurst displayed considerable facility and fluency in the exacting melodic colorature of the Graun air. Her voice is not without charm and would be considerably more so, could she refrain from almost persistently whitening her tones. Technically Miss Parkhurst's work is decidedly uneven and the simple

though difficult "Water Lily" of Franz was marred by lapses from the pitch. There is more in "His Coming" than she got out of it and while the song is marked *allegro agitato*, there is no reason for such a breakneck pace as she and her accompanist Francis Moore chose to adopt. Mr. Moore's accompaniments were worthy. H. F. P.

MR. HAVENS' RECITAL

Boston Pianist Commands Respect at Aeolian Hall Appearance

The Boston pianist, Raymond Havens, who is not unfamiliar to New York concert-goers, gave a recital in Aeolian Hall on Monday afternoon, March 15. His program included pieces by Rameau and Scarlatti, Schubert's "Wanderer" Fantasy, Schumann's Toccata, a Chopin group, a pair of trifles by John Carpenter called "Little Indian" and "Little Dancer" and pieces by Alkan, Schubert-Liszt and Paganini-Liszt.

Mr. Havens plays musically and intelligently and with adequate, technical

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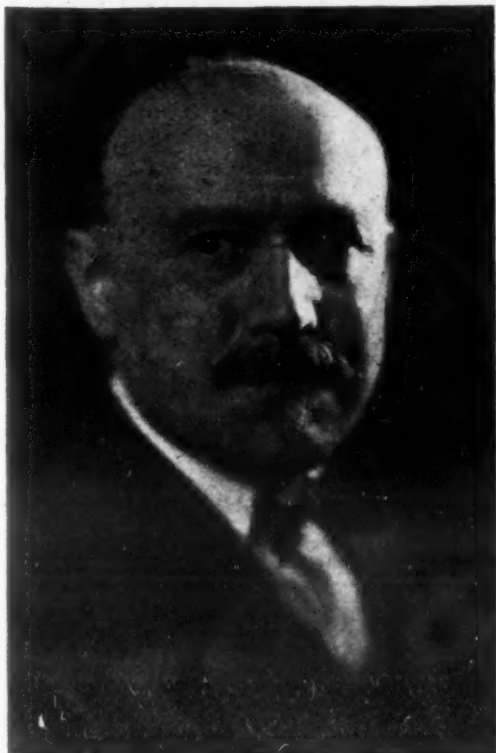
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resource in music of small dimension. Rameau's "La Triomphante," for instance, and Scarlatti's D Major Sonata were charmingly done, in point of tonal effect, rhythm, phrasing and clarity. But the pianist was less successful in the broader expanses of Schubert's great Fantasy and the other works demanding magnitude and boldness of style. Nor was he able to sustain throughout the fierce pace of Schumann's grilling Toccata. However, Mr. Havens is an artist commanding respect and admiration for his sincerity, musicianship and unquestionable pianistic talent. H. F. P.

Vahrah Hanbury Sings in Grand Rapids

GRAND RAPIDS, MICH., March 15.—Vahrah Hanbury, soprano, was heard in recital before the St. Cecilia Society on the afternoon of March 12, offering an interesting program, the best of which was a group of Tchaikovsky songs. She was enthusiastically received and was recalled many times after each group. Mrs. Thomas Wykes was accompanist.

E. H.



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Bloch's Viola Suite a Remarkable Utterance, Is View of Philip Hale

BOSTON recently had its first hearing of Ernest Bloch's Suite for viola and piano—the work which captured the Coolidge prize—at the concert of the Flonzaley Quartet. The work, which was magnificently interpreted by Harold Bauer and Louis Bailly, made a profound impression in the Hub and the following discussion of it by Philip Hale in the Boston Herald is a penetrating consideration of a score which has agitated many musicians since its première. Says Mr. Hale:

"It is a remarkable composition, remarkable by reason of its originality, the nature of its moods, and the manner of expressing them. Mr. Bloch gives to the second movement—the description 'Allegro ironico.' To us the first movement after the impressive slow introduction is ironical, if music can be ironical, while the second movement is whimsical, capricious. And this reminds us of a conversation heard many years ago in Symphony Hall. The manager of Mr. Rosenthal, the pianist, was chaffing him about the comparatively small audience.

"I suppose, Rosenthal, during the adagio you played so beautifully you were counting up the house." "No," answered Rosenthal, "for that I was waiting for the grim, ironic scherzo."

"Mr. Bloch's first movement after the introduction is baffling at a first hearing. There is a curious bitterness about it, a note not so much of a sadness that is akin to despair as a sombre outlook on life; and this bitterness is not due to the free use of dissonances. The use is not in any way an affectation, or imitative. Mr. Bloch has his own natural idiom, as those who have heard his orchestral music and his songs at Symphony concerts know full well. He has his own idiom as Delius and Stravinsky have theirs. Nor is his musical melancholy morbid. It is the sadness of a strong but questioning soul, that having been sorely tried will not be daunted.

"His third movement is singularly beautiful, as beautiful as it is original. The beauty of it is indescribable. The finale has a decidedly Oriental character, melodically, harmonically, rhythmically. And in this wild and intoxicating movement are ravishing episodes in contrast."

agement of Desider Josef Vecsei, pianist, and Miss Jones, step-daughter of Milo Potter of hotel fame, in Santa Barbara. Mr. Vecsei has a long contract for making records for a phonograph company and between sessions they expect to visit Paris. W. F. G.

IDELLE PATTERSON CHARMS Young Soprano Sings Gilberté Songs in "Globe" Concert

At the concert of the Globe Music Club at the De Witt Clinton High School, New York, on Wednesday evening, March 17, a feature was the appearance of Idelle Patterson, soprano, in a group of four Hallett Gilberté songs with the composer at the piano. Miss Patterson won an ovation for her artistic presentation of "Les Deux Roses," "Minuet La Phyllis," "An Evening Song" and "Come Out in the Sweet Spring Night," the second and fourth winning especial favor, and being repeated in response to the demand. Composer and singer were applauded, and also scored in Mr. Gilberté's brilliant waltz song, "Moonlight-Starlight," which Miss Patterson interpreted with great facility and notable skill. An audience of some 3,000 was present.

So successful an interpreter of these songs has Miss Patterson proved herself that Mr. Gilberté will be her accompanist next fall at the Lockport Festival, when she will sing his group of the same four songs, and also the waltz song as a separate number.

Chicago Throng Again Welcomes Gabrilowitsch in Recital

CHICAGO, March 16.—Ossip Gabrilowitsch could easily have filled a much larger hall than the Kimball Hall at his last recital Sunday, for besides crowding the small auditorium to the last place available, several hundred persons were turned away. His program was made up, for the most part, of older classics by Handel, Philip Emmanuel, Bach, Scarlatti, Beethoven, Mendelssohn, Schumann, and Liszt, and brought to hearing at least one work, the Variations Series by Mendelssohn, which had not been heard here in some years. This composition he played with remarkable virtuosity and fine musical insight. He had also listed on his program one of his original compositions, a Melodie in E Minor, which also won approbation. M. R.

Bechtel Alcock for Spartanburg Festival

Bechtel Alcock, the tenor, has been engaged as soloist for the afternoon symphony concert of the Spartanburg Music Festival. Richard Hageman will conduct the Metropolitan Opera House Orchestra on this occasion.

PIERNÉ'S NEW SYMPHONIC WORK ENGROSSES PARIS

"Les Paysages Franciscains" Scholarly Composition—Notable Casts in Operatic Revivals

PARIS, March 4.—What with a meek little donkey in "Véronique" and the terrible lions in "Quo Vadis," the past week, as far as opera is concerned, resembled Noah's Ark, but the symphony concerts have been of great interest.

Gabriel Pierné offered, under his own direction and for the first time, "Les Paysages Franciscains," a delightful work in three parts, descriptive of episodes in the life of St. Francis of Assisi. It proved to be very charming in conception and scholarly in development and orchestration. Needless to say, it was acclaimed with much applause.

Camille Chevillard relinquished his bâton, for one concert, in favor of one Paul Paray, hitherto unknown. Mr. Paray, however, disclosed all the ability that distinguishes the leader from the follower, in a program of more or less familiar works.

The two operatic revivals of interest were Nougès's "Quo Vadis" at the Théâtre des Champs-Élysées, and Messager's "Véronique" at the Gaité-Lyrique. Apart from the works themselves, much interest attached to them on account of the cast. In the former, Mattia Battistini was heard as *Petronius*, giving a superb performance, and in the latter, Jean Périer, who was a member of the original cast before he achieved fame as the first *Pelléas*. Others in "Quo Vadis" were MM. Huberty, Baer and Paillard and Mmes. Lafargue and Saiman. In "Véronique" were MM. Favart, Cazales and Oudart, and Edmée Favart and Tariol-Baugé, the latter a member of the original cast. ROBERT BRUSSEL.

De Stefano to be Assisted in New York Recital by Greta Torpadie

Salvatore De Stefano, the noted Italian harpist, gives his New York recital at the Princess Theater on Sunday afternoon, March 28, when he will be assisted by Greta Torpadie. Mr. De Stefano has chosen a program of wide range, including classic pieces of Handel, Rameau, Scarlatti and Corelli, the modern Italian Galeotti's *Legende*, an *Etude de Concert* by Posse, and a group of modern French works by Ravel, Debussy and Tournier. Miss Torpadie, accompanied by Coenraad V. Bos at the piano, will sing modern Scandinavian songs, two French folksongs and American and English songs.

HEAR MR. SANCHEZ'S PUPILS

Excellent Recital Given at Studio of New York Vocal Teacher

A recital in which Carlos N. Sanchez, the New York vocal instructor, presented many talented pupils, was given in his studio on the afternoon of March 17, demonstrating the excellent training they receive under his direction.

Opening with "Lift Thine Eyes," from "Elijah," sung in trio by Julie de Marcellin, soprano; Myrtle Ashby, mezzo, and Theodora Bushnell, contralto, the program included sacred works by Handel, Torrente, Coombs, Gounod and Rossini. In contrast to these the second part of the program held numbers by Kjerulf, Curran, Beethoven, Charpentier, Manneley, Whelpley, Lohr, Sans Souci, Kramer, Coombs, Tchaikovsky, Barbour, Huhn, Gardner and Hildach.

The work of Miss Ashby is deserving of especial mention. Possessing a voice of unusual clarity and sweetness, she delivered Coombs's "Ave Maria" so charmingly as to merit the ovation she received.

Other singers who scored were William Henningsen, baritone; Miss Bushnell, contralto; Mrs. Elwood Curtis, soprano; Mrs. Charles F. Kramer, soprano; Oscar

Steele, baritone, and Miss de Marcellin, soprano. Miss Babcock, violinist, played several solos and obbligatos skilfully, and Willa Muller, Raymond Vickers and Mr. Sanchez provided sterling accompaniments. M. B. S.

THIBAUD WINS LOS ANGELES

Philharmonic in a Request Program—Preparing for Big Festival

LOS ANGELES, CAL., March 18.—Jacques Thibaud was heard in Los Angeles for the first time, Tuesday night, on the Philharmonic course at Trinity Auditorium. His program largely was by French composers, with Bach and Wieniawski added. His elegance of style and facility of performance as well as his poetic expression brought him warm applause.

The popular program of the Philharmonic Orchestra was made from numbers requested by attendants on these concerts. Tchaikovsky and Wagner leading.

John Van Pelt is enrolling a large chorus for a festival program to be given here and in Long Beach. Arthur Perry is to have charge of the orchestra.

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MILAN HAS A WEEK OF CHAMBER MUSIC

Casella and Hekking in Joint
Recital—Pasini in Novelties
—Opera Premieres

MILAN, Feb. 21.

ALFREDO CASELLA, the remarkable pianist from Rome, in collaboration with Andrea Hekking, well known Dutch cellist, gave two interesting recitals on Feb. 13 and 15, as the ninth and tenth concerts of the Società del Quartetto. The first recital was entirely dedicated to Beethoven, the program containing Sonatas Op. 5 No. 1, Op. 69, Op. 102, No. 2—showing three typical stages in Beethoven's musical development. The feature was naturally Op. 69, which once more vindicated its character as masterpiece in cello literature. Taken singly the performers were excellent, both technically and as interpreters; their work together was in some places slightly disappointing, and gave the impression that there had not been sufficient opportunity for practice. The greater variety of the program in the second concert, with Brahms's Sonata, Op. 38; Huré's Sonata in F Sharp Minor, and the Saint-Saëns Sonata, Op. 32, made it on the whole more successful. The Brahms Sonata was the most appreciated. Huré's music, limpid and elegant in form, although new to Milanese audiences, met with immediate success, and the brilliant interpretation of the Saint-Saëns Sonata brought to a close a most enjoyable afternoon. At the end of each item the large audience rewarded both performers with cordial applause.

Mr. Casella, besides being a remarkable young pianist and possibly the best Italian interpreter of Debussy and all the modern school, is also a profound authority on Beethoven. The house of Ricordi has in hand at the present time a new revised edition of Beethoven's Sonatas with copious annotations by Casella, a work which attests his unusual knowledge in this field of musical literature.

A violin recital entirely devoted to old Italian composers was given by Dina Pasini at the Sala del Conservatorio on Monday the 16th. The old Italian musical literature contains many gems worthy of being brought to light by enterprising artists, and their reception at Monday's concert is a proof of how well this enterprise will be repaid. All the numbers presented are contained in the beautiful *Raccolta Nazionale delle Musiche Italiane* edited by the Società Anonima Notari di Milano. In the two Sonatas for two violins by Sammartini, Dina Pasini was well seconded by Emilia Chierichetti. The whole program bore the stamp of purity of style and accuracy of interpretation.

The last three premières at the Dal Verme, "William Tell," "Carmen," and Puccini's "Bohème" had varied fortunes. Rossini's masterpiece brought a veritable success for the baritone Cigada, a specialist in this title rôle; but the never-to-be-forgotten performance of Tamagno in the rôle of Aroldo has left its shadow on all subsequent performances of this work. "Carmen" was not sufficiently rehearsed. Puccini's "Bohème" last night was as popular as ever and brought well-earned applause to Miss Sheridan as Mimi.

N. D.

SALZEDO FORCES IN CHICAGO

Harp Ensemble Assisted in Concert by
Mme. Frijsh

CHICAGO, March 16.—Mme. Povla Frijsh Danish soprano, and the Salzédo Harp Ensemble gave one of the most unique and enjoyable concerts we have heard in some time at Orchestra Hall, last Sunday afternoon. The semi-circle of seven harps on the stage with the comely six women harpists flanking their conductor, Carlos Salzédo, was a novel one, but not more interesting than their artistic performances. They played the Sixth French Suite by Bach, and the music produced by this harp combination came nearer our ideal of Bach than any we have heard of the piano. Precision, variety of tone and accent distinguished the performance. Later on, Mr. Salzédo played three preludes of his own as solo numbers, winning much commendation, and the harp ensemble was also heard in three preludes by Debussy.

Mme. Frijsh shared the program with two interesting groups of songs. The first contained a Menuet by Rameau and four Scandinavian songs by Grieg, Sinding and L'ie. In these, accompanied by the harps, she displayed a clear, high soprano of dramatic power and lyric texture. She made a pleasant impression and was cordially received. Later on she also sang a miscellaneous group by Erlanger, Debussy, Moussorgsky and John Alden Carpenter.

She duplicated the success she made in her appearance with the Chicago Symphony a season or two ago. Her second group of songs was accompanied at the piano by Mr. Salzédo, and those songs which she sang accompanied by the ensemble had been arranged by Mr. Salzédo with ingenious originality and fine tone combination.

M. R.

SUMMER CLASS FOR HUGHES

American Pianist and Pedagogue Will
Continue Under Friedberg Direction

Edwin Hughes will continue under the management of Annie Friedberg during the coming season. Mr. Hughes was the only American pianist, with the exception of Olga Samaroff, who was engaged this season as soloist in the subscription series of any of the great orchestras playing in New York. Besides his two appearances with the Philharmonic Orchestra under Stransky, he played in recital at Aeolian Hall and Columbia University, in addition to filling a number of out-of-town dates.

In response to numerous requests, Mr. Hughes will conduct a summer class in New York, beginning June 1, which will be open to only professional pianists and teachers. Mr. Hughes numbers among his pupils Arthur Klein, who won the National Federation of Music Clubs' festival contest at Peterboro, N. H., last summer, and is now on tour; Bianca del Vecchio, Lynette Koletsky, Stuart Ross, who has toured the entire country with Rosenblatt; Eddy Brown, and others, besides many more.

Hofmann Triumphs in Texas

DALLAS, TEX., March 15.—Under the local management of Earle D. Behrends, Josef Hofmann appeared recently in the Municipal Auditorium before a capacity audience. The entire house was sold out three days before the concert and many hundred persons, some of whom had come from a distance, were turned away.

C. E. B.

OLIVER DENTON IN AN UNHACKNEYED PROGRAM

Playing of Pianist Shows Gain in Quality
of Freedom and in Interpretative Depth

Oliver Denton gave his second recital at Aeolian Hall on Friday afternoon of last week. This gifted pianist has established himself so firmly and withal so legitimately in favor that he could, if he desired, make three or four appearances a year with impunity. His progress, artistically, has kept pace with this favor. Each recital finds him in advance of the previous one. His playing to-day contrasts engagingly with its condition three years ago. It has gained a quality of musical charm, a suppleness, a freedom and intimacy of expression quite foreign to its then rather unyielding, if brilliant style. But the gain has involved no sacrifice of fundamental vigor and virility. There is none of the disposition now to cultivate a hardness of tone precluding the finer ranges of color. A more sensitive imagination as well as a subtler, more divining intellect works at present to broader technical and musical issues.

Mr. Denton's program departed in a measure from the beaten track last week. It opened with Beethoven's early sonata, Op. 10, No. 2, as charming as it is unfamiliar. Light, fragile music it lays upon the performer the obligations of a sufficiently specialized style. Mr. Denton kept it severely in the bounds of its frame and played it with glibness, clarity and technical finish. It exemplified strikingly the improvements of his playing. He could not have done it two years back. After the sonata came three Mendelssohn Songs without words—those in F Sharp Minor, A Major and F, and a Scherzo, a Capriccio in F Sharp Minor, never heard and prettily suggestive of the "Midsummer Night's Dream" music. This Scherzo and the A Major Song Without Words were especially bewitching. The more massive essentials of the player's manner came to the fore in Schumann's Symphonic Studies. Different in some respects—but legitimately—from current readings it respected the spirit and content of the music, though without sounding the nethermost depths of its poetry. A Capriccio of Ernest Hutcheson's, a Scriabine Etude that the audience redemanded, and the "Triana" of Albeniz completed the program, after which there were encores, among them a seldom heard Barcarolle of Rubinstein.

H. F. P.

Povla Frijsh and Salzédo Ensemble at
Oberlin College

OBERLIN, OHIO, March 17.—The second artist recital of the second semester at the Oberlin Conservatory of Music was given by Povla Frijsh, the Danish soprano, and the Salzédo Harp Ensemble. Mme. Frijsh who has sung in Oberlin before, offered very charming songs by Rameau, Grieg, Sinding, Sigurd Lie, Debussy, Gretchaninow, and others. Particularly beautiful was her interpretation of "Snow" by Lie. The Salzédo Ensemble played the Sixth French Suite by Bach, and three preludes by Debussy. Mr. Salzédo also played three preludes composed by himself. The ensemble was especially effective in the accompaniments which they furnished for the first group of Mme. Frijsh's songs.

F. B. S.



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SCORE OF ARTISTS IN OPERA BENEFIT

Caruso Heads Long List of Stars in Program for Emergency Fund

Three conductors, a score of artists, including Caruso, and the chorus, ballet and orchestra of the Metropolitan participated in the annual special performance for the opera company's emergency fund, given Monday afternoon, March 15. Receipts could not have been larger without raising the price of admission, for hundreds of persons were turned away after the limit in the number of standees had been reached.



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The operatic fare consisted of scenes from four different works of the repertoire: the Kermesse Scene from "Faust," the Mad Scene from "Lucia," the scene of triumph from "Aida," and Act I of "Pagliacci," all given with the usual investiture.

Undoubtedly the audience regarded the "Pagliacci" act as the apex of the program. Caruso was in particularly fine fettle and sang "Vesti la Giubba," as well as "Un Tal Gioco," superbly, without the violence to his tone that not infrequently goes hand in hand with his emotionalism in the Leoncavallo opera. There is no other *Canio* who gets as much fun or as much tragedy out of the rôle, even aside from his matchless voice. Nedda was well sung by Claudia Muzio, and the other rôles were satisfactory in the hands of Zanelli, Bada and Laurenti. Mr. Moranzoni conducted.

The "Aida" scene was notable chiefly for the stirring singing of the chorus and the great volume of sound achieved, although, as usual, the stage band obscured some of the impressive counterpoint of the choral writing. Rosa Ponselle, who has not yet sung the complete rôle in New York, though she has been heard in it in Brooklyn, was the *Aida*. The scene afforded little opportunity for her, however, other than in ensemble singing. Mme. Matzenauer, Morgan Kingston, Louis d'Angelo, Adamo Didur and Thomas Chalmers took care of the other parts. Mr. Moranzoni conducted.

The "Faust" scene brought forward Orville Harrold in the title rôle, Marie Sundelius as *Marguerite*, Reinald Werrenrath as *Valentin*, Jose Mardones as *Méphistofeles*, Louis d'Angelo as *Wagner*, and Mary Ellis as a piquant and very pretty *Siebel*. Albert Wolff conducted. The scene was distinguished by the fine singing of Mr. Mardones, and served to bring about one of those humorous accidents that come to every singer in the course of an operatic career, this time to Mr. Werrenrath. The trick sword which should come apart while *Valentin* is fencing with *Méphisto*, parted in the scabbard, and when he drew it out he found in his hand an eight-inch stub with which to engage in combat with his Satanic foe.

Evelyn Scotney and Giovanni Martino were heard with the chorus in the "Lucia" scene. Mr. Papi conducted. O. T.

MUZIO PLANS BIG TOUR

Soprano to Sing in Many Parts of U. S. Before Return to Metropolitan

Claudia Muzio will make an extended tour of the United States upon her arrival from South America in the autumn, and prior to her return to the Metropolitan Opera House in January, it is announced.

Her peregrinations will take her to the West, the Middle West and the South, and she will appear in recital in as many of the leading cities as her allotted time permits before resuming her operatic work.

After a highly successful season, Miss Muzio sails for Italy next month to see her brother, who has just been released from service in the war. After a brief visit she will go to South America to fulfill her operatic engagements.

The brilliant young Italian soprano is a favorite in Buenos Aires, and her contract calls for a long and varied repertoire. In addition to the rôles she sings with which opera-goers are familiar in the metropolis, she will sing the Wagnerian operas in her native tongue, Italian.

Upon the termination of the South American engagement, and her subsequent return to the United States, Miss Muzio will start immediately upon her concert work, which is made possible by her renewing her contract with the Metropolitan for the latter half of the season only.

The concert field in this country is practically an unexplored area for Miss Muzio. She has been to Chicago, where she won much success during her appearances during the Ravinia Park season, but her arduous duties in the world of opera have prevented her acceptance of the many concert engagements that have been offered to her.

Important Engagements for Robert Quait

Contracts had just been signed for Robert Quait to sing in "Caractacus" at the Springfield Festival, May 7, when Mr. Anderson, his manager, received an offer for two performances of Beethoven's Ninth Symphony with the Philadelphia Orchestra for May 7 and 8. The matter was discussed over long distance telephone with Mr. Bishop, director of the Springfield Festival, who, after conferring with the committee, arranged to have Mr. Quait sing the Verdi "Requiem" instead, on May 6, and so enable him to accept the Philadelphia engagement.

Other artists under Mr. Anderson's management who will appear as soloists at the Springfield Festival in "Caractacus" are Irene Williams, soprano, and Fred Patton, bass-baritone. Mr. Patton will also be heard in the Verdi "Requiem," May 6.

Marguerite Fontrese Sings for Pershing
On Monday afternoon, March 15, in the tea-room of the Grand Central Palace, New York, at the International Flower Show, Marguerite Fontrese sang before General Pershing, who was the guest of honor. Miss Fontrese sang the "Song of the Robin Woman" from Cadman's opera, "Shanewis," and Mac-hugh's "Our God, Our Country and Our Flag," and after singing was presented to the general, who praised her voice highly.

Lisbet Hoffmann's Pupils in Recital at Simsbury, Conn.

SIMSBURY, CONN., March 18.—An interesting program was presented by pupils of Lisbet Hoffmann, pianist, at the Ethel Walker School on March 16. Assisted by Alice de Windt and Rachel Trafford, violinists; Elizabeth Bunnell, 'cellist, and others, works of Schubert, Beethoven, Schumann, Bohm, Donizetti, Del Riego, Daniels, Wagner, Hollander, Paderewski, Sibelius, Friml, Heller and Grieg were given praiseworthy interpretation. The soloists included Billy Price, Mary Kernan, Heywood Butler, Katharine Parsons, Mary M. Dunn, Elizabeth Brooks, Margaret Pierce, Harriet Curtis, Katharine Connor and Eugenia Porter.

Ricordi to Publish the Works of P. A. Tirindelli

P. A. Tirindelli, the well-known composer, whose songs, orchestral and violin works have for many years been published by the house of Ricordi in Milan, has recently arranged for further publication with the firm. He will publish with them some of his new songs to Italian texts. Mr. Tirindelli is not under an exclusive contract with the Ricordi house and will also publish in America with other houses.

During the war it was not possible nor expedient to send his manuscripts to Italy for publication there, but now he will again issue a number of new compositions with the famous Ricordis.

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Press Comments in Full

LAURELS FOR D. C. OPERA
COMPANYPresents "I Pagliacci" Before Ca-
pacity Audience

The sensation of the evening came in the appearance of Marie Cavan, as Nedda, in "Pagliacci," her superb dramatic soprano voice and convincing impersonation of Nedda proving her an artist of the first rank. Otakar Marak, who sang the part of Pagliacci, repeated the success of his previous appearance here in "Carmen," and after his singing of the celebrated aria, "Vesta la Giubba," he was accorded a well deserved ovation.—*The Evening Star*, Tuesday, March 16, 1920.

"Pagliacci"

Otakar Marak was a truly thrilling impersonator of the jealous "player," his voice, a splendidly dramatic tenor, that brought forth salvos of "Bravo" at the close of his "Vesti la giubba," the famous "sob" song. The opera was sung in Italian, bringing the music of the language as well as the music of Leoncavallo in its proper relation.

Mary Cavan was a splendid foil for Marak. Her voice is big and dramatic but also sweet and fresh, and she gave some distinct and original dramatic touches to the drama. A warm-blooded child of the people, a true Italian at the first, she made the "player" Nedda a delightful marionette—"Columbine," emphasizing the play-acting of this part of the drama in a new value. The fact that these artists have given their splendid art to the furtherance of this municipal endeavor of the National Capital deserves more appreciation than words can give them. The audience demanded recall after recall, the public at large should know what has been achieved in our city.—*J. MacB.*, *The Washington Times*, Tuesday, March 16th, 1920.

"I Pagliacci" Wins Success

The Washington Opera Company gave a splendid performance of Leoncavallo's "I Pagliacci" in Italian last evening in the Shubert-Garrick Theater before an enthusiastic audience which filled every seat in the auditorium.

Mary Cavan was a beautiful "Nedda" and in her singing and acting is an artist of the first rank. Otakar Marak, as "Canio," repeated his triumph of a few weeks ago as "Don Jose" in "Carmen," given by this same company. At the end of the first act, after the famous "sob-song," the audience in their enthusiasm cheered and yelled "bravo."—*KAY BEE*, *The Washington Post*, Tuesday, March 16, 1920.

Marak and Cavan Triumph

The Washington Opera Company opened a week's engagement at the Shubert-Garrick last evening with Leoncavallo's "I Pagliacci."

Mary Cavan gave a very excellent rendition of Nedda. Her voice is one of great beauty and her dramatic ability, together with her grace and charm of personality, quite won the audience.

Otakar Marak, who played "Canio," has a voice strikingly adapted to this character, while he is quite above the average as an actor. After singing the aria, "Vesti la giubba," Mr. Marak was greeted with a storm of applause. This mark of appreciation on the part of the audience grew into an ovation as Miss Cavan appeared.—*The Washington Herald*, Tuesday, March 16th, 1920.

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DETROIT'S WEEK IS RICH IN INTEREST

Notable Orchestral Concerts
and Début of Quartet
Among Events

DETROIT, MICH., March 19.—At the Detroit Symphony concert, Thursday evening, March 11, Gabrilowitsch once again demonstrated his remarkable facility for building programs that contain all of the elements of success. He opened it with the Ysaye tone poem, "Exile," a number that Detroit audiences have been clamoring to hear since the composer introduced it here last season. Gabrilowitsch's interpretation followed closely the line of Ysaye's and he obtained some poignantly beautiful effects with the string choirs, which are of fine caliber. The poem was followed by Garnier's "Vision," a composition new to this city, and one which might have achieved a more pronounced success had it been preceded by a number affording more contrast. The symphony was the César Franck, given a notable performance. Arthur Rubinstein appeared as soloist and offered the Brahms Concerto in B Flat. He made a decidedly favorable impression and was recalled many times. This program was repeated on Saturday afternoon.

Another innovation was introduced at Orchestra Hall, on Sunday afternoon, March 14, when, owing to the absence from the city of Gabrilowitsch and the illness of Victor Kolar, the Detroit Symphony "Pop" concert was conducted by Gustave Strube, of the Baltimore Symphony. A vast amount of credit is due both Mr. Strube and the band for the creditable performance given under trying circumstances, and the audience was liberal in its expressions of appreciation. The conductor triumphed as a composer and so noisy and insistent was the demonstration at the close of his "Serenade," precedent was laid aside and the number was repeated. Hans Werner, violinist of the orchestra, also played a Strube composition, "Danse Fantastique," and won considerable applause. For the first time this season a complete symphony, the "New World," was placed upon a "Pop" program. It was enthusiastically received.

Of prime interest was the début of the Detroit Symphony String Quartet, presented by the Chamber Music Society under the auspices of the Men's Club of Temple Beth El, on March 15. The quartet is composed of Ilya Schkolnik, concertmaster of the orchestra; William G. King, assistant concertmaster; Clarence Evans, violist, and Philipp Abbas, cellist. Their performances were of a high order. These men have only played together since last autumn, but their work has acquired a degree of smoothness and precision that amazed their auditors. A large audience expressed its approval by repeated bursts of applause. Two quartets were featured, Borodini's, in A, and one in the same key by Schumann. Enthusiasm reached its peak when Messrs. Schkolnik and Evans played a "Passacaglia," by Handel-Halvorsen. Schubert's "Death and the Maiden" completed the program.

The Chamber Music Society held its tenth afternoon meeting at the Hotel Statler on March 15, the program being presented by Mrs. Guy Bevier Williams, soprano; Frederick Prothro, baritone; Graham Harris, violinist, and Caroline M. Bentley and Margaret Mannebach, pianists.

Under the auspices of the six federated music clubs of Detroit, a concert was given at the Twentieth Century Club on March 15. The participants were the winners of the National Federation of Music Clubs' prizes at Peterboro, N. H., last June: Ruth Hutchinson, soprano; Terry Ferrell, violinist, and Arthur Klein, pianist.

The second of the recitals being presented by Frank Wrigley, organist of the First Presbyterian Church, Monday evenings during March, took place on March 15. Mr. Wrigley offered a group of solos and Fredericka Sims Alden contributed several songs.

The annual Detroit concert of the New York Philharmonic occurred at Orchestra Hall on Tuesday evening, the feature of the program being the Rachmaninoff Symphony in E Minor. It was received with considerable favor,

American Singers Welcome Opera In English, Says Melvena Passmore

Young American Coloratura,
After Successful Début in
"Lucia", Discusses Lan-
guage in Singing—The
Superior Qualities of an
American Training—Her
Work Under Saenger

ALL milestones in a vocal career become obliterated in comparison with the glorious stone marking the date of an operatic début. Such, at least is the view of Melvena Passmore, the young American coloratura, whose many successful appearances in concert and recital have become to her almost an inconsequential factor, in the light of her auspicious début made recently in *Lucia* with the Boston Opera Company in Boston. With these forces, Miss Passmore sang *Lucia* four times during the one week, each time with increasing success.

"Nothing in all my work has ever given me the thrill I experienced on this occasion," Miss Passmore recently said to a representative of MUSICAL AMERICA. "Not that I was at all nervous or conscious about it—it was as though I had done it all my life. But singing in opera was what I had looked forward to since I was young, and the realization even outmeasured my expectations and hopes."

"Another reason, perhaps, why I enjoyed the singing of *Lucia* so much was that I did it in English. Much is said against opera in English, without the singer ever being consulted. It is my opinion that the American singer loves to sing in her native tongue; one is absolutely at ease, the language flows more readily. I had learned "*Lucia*" in Italian, and loved to sing it that way—but I almost think I preferred the English performance. It is true that French is a wonderfully mellow language in which to sing, and Italian is equally singable, but there is a satisfaction and ease for the American singer in reverting to her mother tongue."

"Another thing which I wish to emphasize in light of the ease I felt on the occasion, is the debt which I owe to my wholly American training. A year before the war started my mother took me to Vienna to study singing and I went to the Conservatory there. It was a six-year course, but the following year, when the war started I returned to America and came to Oscar Saenger with whom I have been ever since. While in Vienna, besides my own work I was able to note the progress of the other students who were more advanced than I. From my observation, I can safely say that the vocal training abroad hardly equals, certainly cannot surpass, that in America, and certainly in my own case proved incomparable to it. In the actual voice study, the attention and under-

but the most emphatic impression was made by the expert manner in which it was played. At the close of the symphony the entire band was brought to its feet. Even more applause was evoked by Tchaikovsky's "Francesca da Rimini." Mr. Strinsky led his forces through this number so effectively that the result was vivid and gripping. The Prelude to "Lohengrin" and the Overture to "Tannhäuser" closed the program.

The Tuesday Musicales gave a morning concert at the Hotel Statler on March 16, the outstanding feature of which was a triple trio under the direction of Jennie M. Stoddard. The numbers presented were Burleigh's "Deep River" and "Swing Low, Sweet Chariot" and the results were highly successful. Mrs. H. Cleland Allison and Mrs. W. F. Joseph Cluff each contributed a group of songs. Mildred Meyers played two piano numbers and Theodosia Eldridge and Ada Gordon performed a Handel sonata for violin and piano.

Under the auspices of the Ancient Order of Hibernians, Grace Wagner, soprano, and Lester Donahue, pianist, gave a concert at Orchestra Hall on March 17.

Guido Ciccolini, tenor, is achieving a series of triumphs this week at the Tem-

Melvena Passmore, American Coloratura
Soprano

standing given to a student by such a teacher as Mr. Saenger can not be paralleled abroad.

"Where the conservatory is effective is in the studies one must pursue together with the singing, such as fencing, gymnasium, languages, literature, etc.—quite a rounded course. When I returned to America I continued all these studies privately—but I think that these studies for the development of poise, of broader outlook, etc., should be recommended by every teacher almost as part of the vocal training. Many Americans are apt to neglect this side."

"Plenty of physical exercise and outdoor life should be indulged in by musicians, vocalists especially, as the health of the singer is reflected in the resiliency of the voice. Being a native Texan, I have always loved the outdoors and whenever I get a chance, take plenty of exercise. I haven't been back to my home, except for visits, in more than six years, and my mother has been with me while I've been studying, but it is my ambition some day to return there—not in recital, because I've already done so—but in opera. After my début in *Lucia*, more than ever, I know that this is the field where I'll be truly happy and at my best."

Miss Passmore's appearances as *Lucia* were among the best performances of the season of the Boston Opera Company, and received a large measure of praise from press and public. Following these performances she has received offers for operatic appearances from other sources, and it may be whispered that next season will see her definitely launched on an operatic career.

ple Theater, where he is presenting a scene from "Tosca," Massenet's "Elegie," and a number of popular airs.

Last evening the Orpheus Club, under the direction of C. F. Morse, gave a concert at the D. A. C. Orville Griffiths, tenor; Royal Dadmun and John E. Coulter, baritones, and Phillip A. Kelleher, bass, were heard as soloists and Harriet J. Ingersoll acted as accompanist.

This afternoon Royal Dadmun ended a series of five recitals he has given in Detroit this week. Mr. Dadmun has met with pronounced success on each occasion. M.-McD.

Elshuco Trio Enraptures New Haven

NEW HAVEN, March 19.—The last of the three chamber concerts which the Yale School of Music offered through the generosity of Mrs. Frederic S. Coolidge, was given Wednesday evening in Sprague Memorial Hall. The attraction provided for the evening was the Elshuco Trio. The program listened to by a large assemblage of lovers of chamber music was comprised of works by Schubert, Lekeu and Arensky. The sterling work of Messrs. Breeskin, Willeke and Giorné was hugely enjoyed and cordially applauded. A. T.

BUFFALO'S BRILLIANT MUSIC WEEK

Mai Davis Smith's Series Ends with Philadelphia Orchestra's All-Wagner Program—Godowsky, Heifetz and Harold Henry Arouse Local Concert-Goers

BUFFALO, N. Y., March 19.—The Mai Davis Smith series of subscription concerts was brought to a brilliant close

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March 5, 1920—Adrian, Mich.—

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Telegram.

March 7—Flint—

The audience would hardly let her go. She has a wonderful personality and a beautiful voice, charming in quality, clear enunciation and splendid range.

Journal.

March 9—Benton Harbor—

The audience was held captive by the spell of her beautiful voice. An artist whose star bids fair to shine as brightly as Alma Gluck or any of the well known Opera stars.

News-Palladium.

March 11—Kalamazoo—

Sung to most enthusiastic audience displaying a voice of fine contralto timbre of splendid compass and quality. The aria from Gluck's "Orpheus" was invested with all that delicate beauty belonging to the old classic school. The recitative delivered with authority and beautiful diction, lovely nuances. A program thoroughly appropriate and revealing an artist of true calibre.

March 15—Oil City—

With a remarkably clear and resonant voice Miss Lennox fairly took her audience by storm and responded with no less than six encores.

Blizzard.

Engaged

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" 10.....Acolian Hall, N. Y.
" 17.....Smith College
etc.

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NEW YORK

March 18. The Philadelphia Orchestra, Leopold Stokowski, conductor, presented an all-Wagner program, a veritable feast of the great master's works. The numbers played were the Paris version of the Venusberg music from "Tannhäuser," the "Lohengrin" Prelude, the "Siegfried Idyl" and Funeral March, Overture "Rienzi," the "Entrance of the Gods to Walhalla," and the "Ride of the Valkyries." The presentation of these numbers called into requisition Conductor Stokowski's full orchestral forces and was conducted without score. While all the program was meritoriously played, the outstanding numbers of supreme excellence were the "Tannhäuser" excerpt, the "Siegfried Idyl" and Funeral March. To these excerpts Mr. Stokowski brought to bear a force of delineation marvelously beautiful and uplifting. He received an ovation and many recalls.

That supreme master of the piano-forte, Leopold Godowsky, gave the fifth of the Sydney Burton series of concerts on the evening of March 11, before an audience made up chiefly of musicians. His playing instinct, with superfine mental poise and exquisitely proportioned, was a source of constant joy. Beethoven's Sonata Appassionata was given a noble reading, while a Chopin group aroused great enthusiasm. Mr. Godowsky's little tone Suite in three-four time was played with charming sentiment. He was acclaimed and added several encores.

The last of the George Engles series of concerts, which have been locally managed by Mai Davis Smith, was given March 15 by Jascha Heifetz before a

large audience. All the splendid points of Mr. Heifetz's art were ever in evidence throughout the charming program he presented and there was an added touch of warmth in his playing, this being especially apparent in the Scottish Fantasy of Bruch, which marked the player's highest achievement. He was applauded to the echo and was obliged to add several extra numbers. Samuel Chotzinoff accompanied Mr. Heifetz in admirable fashion.

The last Chromatic Club program was given by Harold Henry, the pianist, before a large and interested audience. Mr. Henry's program was distinctly interesting and, though taxing in its demands, it was played in a manner that left no doubt as to his decided pianistic gifts. If he had played nothing but the MacDowell Celtic Sonata his auditors owe him a debt of thanks. He gave it a dignified, noble interpretation. His other program numbers were given with the authority of a well-poised musician. Mr. Henry was warmly received and obliged to add extras. F. H. H.

Pall of Gloom Hangs Over Bostonians' Quaker City Concert

Monteux Gives Program With Sixty Men—Destinn Is the Admired Soloist—Philadelphians Rejoice Over Gatti's Ancient Offering

By H. T. CRAVEN

Philadelphia, March 22, 1920.

THE shattered state of the Boston Symphony, which gave its last concert of the season at the Academy of Music on Wednesday night, imposes leniency on criticism. As a result of the "storm and drang," the organization was reduced to about sixty members. The first violins shrank from sixteen to ten, the seconds from twelve to nine, the violas from ten to nine, the cellos from ten to seven, the basses from eight to six.

The reed and brass choirs were little affected by the emeute. To preserve the tonal balance, however, the orchestra carried only two of each of the reeds in place of four, and four of the horns, as contrasted with normal eight.

Mr. Monteux's conducting was of the lack-lustre type. Under such depressing circumstances it was unreasonable to expect enthusiasm. The exclusively orchestral offerings were Beethoven's Fourth Symphony, the "Siegfried Idyl" and excerpts from the third act of "Die Meistersinger." The Wagner numbers were the plainest index of the organization's embarrassments.

Ema Destinn was the soloist. The beauty of her rich voice provoked reminiscences of the brave operatic days of old. Her offerings included "Vendulka's Cradle Song" and "Russalka's Song," both lovely specimens of Bohemian musical artistry and the recitative and aria "Non mi dir" from "Don Giovanni." The great soprano did her utmost to lighten the gloom, which was lamentably pervasive.

A Stirring "Trovatore"

It is perhaps impractical to disparage an opera season so generously patronized as the one which Mr. Gatti-Casazza is offering to Philadelphians this year. Clearly the appetite of the public is for a routine repertory and that is precisely what is submitted. Calls for "Oberon," "Parsifal," "L'Amore dei Tre Re," "Coq d'Or" would certainly be heeded if sufficiently insistent. But no clamorous appeals have been made. "Marta" and "Il Trovatore" have attracted record audiences. "Government," says Burke, "is a contrivance of human wisdom to provide for human wants." Operatic management is similarly a reflector of popular will. Mr. Gatti is not really to be blamed. He will stimulate us artistically on demand, not otherwise.

Stimulus was not the preponderating feature of the largely attended production of "Il Trovatore" given in the Metropolitan Opera House on Tuesday evening. The performance of the venerable Verdi work, which has aged far more speedily than either "Rigoletto" or "La Traviata" was uneven and in several aspects uninspiring.

Margarete Matzenauer as Azucena carried off the most deserved portion of the honors. She sang superbly but without much sincere dramatic fire. Her acting if fairly adequate was never vivid and if "Trovatore" is to be considered

seriously, she fell short of realizing the picturesque possibilities of the rôle.

Claudia Muzio was a capable *Leonora*. She was fervently applauded. The *Manrico* of Giulio Crimi was romantic in conception. Renato Zanelli, who was to have sung here earlier in the season as *Amonasro* displayed a baritone of clarity and beauty in the upper register but not the deeper virility which may offset at least some of the frantic absurdities of the *Count di Luna*.

Subsidiary rôles were taken by Martino, whose *Ferrando* was excellent; Audiso, Reschiglian and Minnie Egner. Mr. Papi's orchestra was satisfactory, barring a few strident outbreaks.

Hempel Enthralls Wichita, Kan.

WICHITA, KAN., March 11.—Frieda Hempel sang before a well-filled house at the Forum last night. With the bewitching charm of her personality and the appeal of her magnificent voice she met with enthusiastic approbation. Throughout the performance the audience was held breathless by the soprano's consummate art, whether displayed in a Handel aria, a group of French songs, or the loved strains of "Home, Sweet Home." Mr. Rodeman's flute obbligati added much to the beauty of the program. Coenraad V. Bos, both in his accompaniments and solo numbers, proved himself a master. T. L. K.

Marguerite Potter Gives Lecture Recital

Marguerite Potter, mezzo-contralto and teacher of singing, gave a lecture-recital recently in the auditorium of the Y. M. C. A. at 124th Street and Lenox Avenue. The subject of the lecture was "The Vocal Art as a Culture." She was assisted by pupils who gave illustrations. Those heard on the program were: Arthur Narvesson, Elsie Nicolai, Marion Bradley, Selma Gilbert, Adele Allen and Helen Henery. Miss Potter also was heard in A. Walter Kramer's "The Faltering Dusk" and Dunn's "The Bitterness of Love."

Gaul to Lead Cleveland Club

CLEVELAND, March 20.—The Singers' Club of Cleveland has called as its di-

rector, Harvey B. Gaul of Pittsburgh. Mr. Gaul will go up to Cleveland every Tuesday afternoon for rehearsal. He assumes the bâton March 22. Mr. Gaul is a prominent organist in Pittsburgh. He is also favorably known as a composer.

Ebba Sundstrom Adds Interest to Chicago Recital of Gunier

CHICAGO, March 16.—Ebba Sundstrom, the young Chicago violinist, redeemed the song recital which Rudolf Gunier, "operatic tenor," gave at Central Music Hall last Sunday afternoon. Miss Sundstrom was heard in several violin numbers and disclosed a pleasing talent, a good taste for tone and style. She was particularly successful with a Minuet by Czerwonky which was re-demanded. Mr. Gunier, in several operatic offerings, showed that he was not yet ready for public appearances. Jean O. Rydstrom played good accompaniments. M. R.

Marguerite Ringo Captivates Troy

TROY, N. Y., March 20.—Marguerite Ringo, the New York soprano, was the featured soloist of the third concert this season given by the Troy Vocal Society in Music Hall on the evening of March 18. Miss Ringo won unusual success through her vocal artistry disclosed in Massenet's "Pleurez, Pleurez Mes Yeux" and other interesting works of Chadwick, Kramer, Gilbert, Ganz and Albief. She was cordially received by the large audience. The ensemble numbers were charmingly sung by the chorus, under the skilful direction of James McLaughlin, Jr., with Fritz Beiermeister, baritone, as soloist.

Boston Symphony Gives Final Brooklyn Concert

The final Brooklyn concert of the season by the Boston Symphony Orchestra on the evening of March 19 was given under difficulties, with a new concertmaster and many new faces in the band, but Mr. Monteux had reason to be proud of his performance, which was in every way a finished one. Ema Destinn was soloist, winning an ovation by her singing of two Berceuses from "Hubicka" by Smetana, "Russalka" by Dvorak. She was many times recalled. A. T. S.

New Army Bill Enlarges Musical Branch

WASHINGTON, D. C., March 24.—The new army reorganization bill which has just passed the House and is now in the Senate makes greatly increased provision for bands and other musical activities. The number of band leaders called for by the new plan is 157, while 6,280 musicians, or bandmen, will be required. A. T. M.

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Plans for Eastman School Are Nearing Completion

Alf Klingenberg to Be Director—Building Plans Held Up—
Many Scholarships to Be Available—Stracciari, Ganz,
Macbeth, Povla Frijsch and Greta Torpadie Heard in
Concert—New York Symphony Gives Last Concert

ROCHESTER, N. Y., March 20.—Plans are going forward rapidly for the Eastman School and the first contract for thirty-eight pianos has just been let to a well-known firm. The terms of tuition for the new school have not been fully worked out as yet, but it is announced on authority that they will be placed at the lowest practicable figure. Free scholarships will be offered as an incentive to children who develop musical talent in the public schools and to others. The school will receive pupils of all ages, and the courses of instruction will include voice, piano, violin, organ and other special instruments, together with essential fundamental instruction in musical history, theory and composition. As far as the courses have been mapped out, the work they will include will be divided into two parts, preparatory and collegiate. In the collegiate department pupils of college age will be given thorough instruction and preparatory training looking to a degree of bachelor of music, to be obtained normally at the close of a four-year course and parallel to the ordinary four years of college work. For admission to the collegiate department a considerable preliminary training in music will, of course, be required. The school will be under the direction of Alf Klingenberg, the director of the present institute of musical art, and will include a corps of the best musical instructors to be found in America and Europe. The capacity will be two thousand pupils. The latest announcement concerning the school says that building will be postponed at present on account of the high cost of material and labor.

The Tuesday Musicales presented Florence Macbeth, soprano, on March 16 to a large audience of club members at the Genesee Valley Club. It proved to be one of the most delightful recitals of the season, and the audience enthusiastically demanded many encores. The accompaniments of George Roberts added also to the pleasure of the recital. Miss Macbeth's program was exceedingly well chosen and deserves special commendation.

Riccardo Stracciari, baritone, and Eddy Brown, violinist, were heard at Convention Hall on the evening of March 17, under the direction of Paley-Rose, in a very fine concert. As on the occasion of Mr. Stracciari's former visit to Rochester on New Year's Eve, the audience was exceedingly enthusiastic. Eddy Brown's mastery of his instrument is always well worth hearing and he added greatly to the pleasure of the evening.

The New York Symphony Orchestra, Walter Damrosch, conductor, gave its third and last concert before an immense audience at Convention Hall last week, with Rudolph Ganz, pianist, as soloist. Mr. Ganz played the Tchaikovsky Concerto in B Flat Minor with great beauty of tone. The symphony was the César Franck D Minor, which was given a fine performance.

The Salzedo Harp Ensemble gave a concert at Convention Hall recently, the last event in the series presented by V. W. Raymond. The hall was well filled and the harpists and singer, Mme. Povla Frijsch, soprano, were welcomed with warm applause. The program was very interesting, though the hall was rather large for the finer effects of the harp ensemble. Another harpist was in Rochester the same week, Salvatore de Stefano, who came as assisting artist to Greta Torpadie, soprano. The combined recital was held at the Genesee Valley Club on Friday afternoon, March 13. The hall was filled to overflowing and the audience very keenly appreciated the singer's work. The harpist, Mr. de Stefano, presented some very delightful numbers. John Adams Warner was accompanist for Miss Torpadie. The recital was under the management of Susan A. Clark.

M. E. W.

Beatrice MacCue in Demand for Private Recitals

Beatrice MacCue, the New York contralto, who was heard on March 9 in recital at Aeolian Hall, has been appearing in numerous concerts recently. Three February dates included an appearance before the Rainy Day Club at the Hotel Astor, New York, a musicale at the home

of Mrs. Albert Schaeffer, New York, and a concert at the Woman's Club, Hoboken, N. J. This month Miss MacCue sang at a musicale on March 4 at the residence of Mrs. Christian Lorentzen at Haworth, N. J., and on March 25, Hotel McAlpin, New York. She is booked to sing in April for the Clan Mackenzie in New York. Her regular accompanist, Ralph Douglass, has played for her in all these concerts.

BLOCHS IN FINE CONCERT

Violinist and Pianist Present Three Sonatas at Aeolian Hall

Mr. and Mrs. Alexander Bloch, violinist and pianist, were heard in the second of their series of sonata recitals in Aeolian Hall on the evening of March 20. The program consisted of the Bach C Major Sonata, the César Franck and the "Kreutzer" Sonata of Beethoven.

The outstanding feature of the recital was the exceedingly fine ensemble work which would have been hard to improve upon either as regards tone-balance or rhythm. Of the three sonatas, the César Franck was the best played. Both players seemed inspired by the immensity of the work and the result was interesting. The Bach suffered from faulty intonation, due evidently to an atmospheric influence, as Mr. Bloch had continually to be tuning his instrument. In the "Kreutzer" Mr. Bloch exhibited technical finesse especially in the rapid last movements.

Mrs. Bloch's work through the entire program merits the highest praise. While she never subordinated the piano to the violin, she never made it unduly prominent, and in this, most probably, lies the secret of the excellent ensemble of the couple.

J. A. H.

3,000 Applaud Schumann-Heink in Long Beach

LONG BEACH, CAL., March 15.—Mme. Schumann-Heink appeared before an audience of 3,000 in the Municipal Auditorium March 3. The newly organized "Long Beach Choral-Oratorio Society" gave its first concert recently with Clarence E. Krinbill directing. The chorus, "Listen to the Lambs," was well performed.

A. M. G.

WESSELS OUTLINES WIDE TOUR FOR STOCK FORCES

Annual Spring Concerts Planned for Chicago Symphony—To Be Augmented Next Year

CHICAGO, March 16.—Traction experts, with their intricate charts, in no wise outdo Frederick J. Wessels, the manager of the Chicago Symphony, who must arrange the many tours of the orchestra, both during and at the end of the regular orchestral season.

Besides the fifty-six concerts given for twenty-eight consecutive weeks of the winter in Chicago, the orchestra this season gives ten popular concerts. These latter will be increased to twelve and six children's concerts will be augmented to a dozen next year. Besides this eight concerts are scheduled at the University of Chicago, ten in Milwaukee, two each in Cleveland and Detroit, and this spring the orchestra has also been engaged for the Chicago North Shore music festival at Northwestern University in Evanston, the end of May, 1920.

The organization has made its spring tours, after the regular Chicago season in Chicago, ever since 1903, and gives from thirty to forty concerts in various cities of the Middle West and North in the course of three or four weeks.

For eleven years the firm of Wessels and Voegeli has been active in bringing to Chicago different orchestral bodies and famous artists who have toured America, and its stand in this field is of first rank.

Frederick J. Wessels has been connected with the Chicago Symphony for twenty-four years, and for twenty-one years has been both treasurer and manager. His zeal and enthusiasm are as spontaneous and alert as when he first took hold. In the early days, when Theodore Thomas was the conductor, both Wessels and Stock worked under him and to this day they both attest to the excellence as a drill master and to the intuitive musical taste of the great leader.

While Mr. Wessels keeps a strict eye upon the general welfare of the orchestra, Mr. Voegeli no less, finds the detail of the clerical duties of the organization a man's job, and in the twenty years' association with Mr. Wessels, has proven a valuable associate.

M. R.

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REPETITIONS RULE WEEK AT THE METROPOLITAN

Massenet's "Manon"

The second performance this season of Massenet's "Manon" was a vast improvement in every way over the first. Miss Farrar did some of the best singing she has given us in many a moon but her first act still seems less effective than when she used to do it in a plain gown and hood. Her present costuming makes *Manon* seem as though she were already what she later becomes. The rest of her performance is fine indeed.

Mr. Hackett, especially in the St. Sulpice scene, was exceedingly good. His singing of his two arias, "Le Rêve" and "Ah, Fuyez!" won him bursts of spontaneous applause from the entire house. Marie Tiffany's voice stood out very charmingly in the little trios she shared with Mary Mellish and Frances Ingram. Messrs. De Luca, Rothier and de Segur made the most of small parts. Mr. Wolff conducted with great skill. The inclusion of the Cours La Reine scene and the exclusion of the gambling scene, seem, on second hearing, equally ill-considered.

The omission of the latter makes a bad hiatus in the dramatic development of the story and the gorgeousness of the former scarcely makes up for the mid-Victorian furniture, (rosewood, surely, beneath the gilt) that decorates the Louis Quinze interior in Act II. One should, however, be grateful for any French masterpiece at the Metropolitan.

J. A. H.

"Zaza's" Popularity Continues

"Zaza" continues to hold interest as one of the season's most popular novelties. This is due in large measure to Geraldine Farrar's singularly individual presentation of the title rôle. Frances Ingram, Minnie Egner, Mme. Howard and Messrs. Amato and Crimi were again applauded at the performance on Thursday night, March 18. Mr. Moranzoni conducted.

"Parsifal" Repeated

There should have been written at the head of the Metropolitan Opera House program on Friday night, "*Ricordati di me; che fui*"—*Parsifal*. For more than the swan is murdered in this *Parsifal*—lacy that in its new dress (by Krehbiel out of Gatti-Casazza) is presented to hearers who remember and love what once was "*Parsifal*." The music of Wagner's last work is still preserved. Matzenauer, on this occasion, made a superb *Kundry*, and Whitehill's *Amfortas* possessed verisimilitude to the "*Parsifal*" tradition. Bodanzky conducted.

C. P.

"L'Elisir" Again

On St. Patrick's Day, Donizetti's "*L'Elisir d'Amore*" was given with the usual cast headed by Caruso. An immense audience applauded the tenor, Mme. Barrientos, de Luca and Didur.

Notes of the Boston Studios

BOSTON, March 20.—A new music school known as the Boston Conservatory of Music, has just been opened on Huntington Avenue, directly opposite Symphony Hall. The director of the school is Agide Jacchia, the well known and popular conductor of the Boston Symphony Pop Concerts.

The school will offer instruction in all the usual branches of music, but the director considers that its most striking feature will be the complete course of training for grand opera. This will include coaching not only in the actual singing of the rôles, but the dramatic action and deportment; there will also be chorus work and training for the ballet.

Mr. Jacchia feels that the greatest obstacle to the growth of native opera companies, outside of one or two large cities, has been the lack of opportunity for securing adequate training in this country. He claims that graduates of his opera department will be fully prepared to take positions in operatic productions.

Along the same line is the orchestral department in which instruction will be given on all orchestral instruments, the teachers in most cases being present members of the Boston Symphony. In addition, the director is planning summer courses in the various subjects, with special opportunities for out-of-town teachers who desire to prepare for their next season's work.

A betrothal of interest to Bostonians is that, just announced, of Hazel L'Africain, cellist of the American String Quartet, to Julius Theodorowicz, concertmaster of the Boston Symphony Orchestra since the dismissal of Fredric Fradkin.

Grace Warner, a well known pianist and teacher of this city, was married this week to Moses H. Gulesian of Chestnut Hill.

Mabel W. Daniels, the Boston composer, will be represented at the Syracuse Music Festival in May. Her chorus, "Peace With a Sword," will be given under the direction of Howard Lyman

with the Chicago Symphony Orchestra. Miss Daniels won the favor of the Syracuseans when she conducted her "Desolate City," with Reinald Werrenrath as soloist, at the last festival.

Guy Maier, the widely known and admired young pianist, was heard in Steinert Hall last Tuesday evening, in a joint recital with Gertrude Breen Thompson, a soprano new to Boston concert halls. Mr. Maier's numbers were from the works of Sgambati, Brahms, Debussy, Poldini, Chopin and Liszt.

The newly organized New England Conservatory string quartet gave its first concert this month before the New England Chapter of the American Guild of Organists in the music room of the Harvard Musical Association. The members of the quartet are: Rudolph Ringwall, Josephine Durrell, Allan L. Langley and Virginia Stickney.

In memory of Horatio William Parker, of Yale University, who was at one time a pupil of George W. Chadwick, director of the New England Conservatory, the Conservatory orchestra recently gave a concert in Jordan Hall. Wallace Goodrich conducted. Two movements from Prof. Parker's Concerto in E-flat minor, for organ and orchestra were played; and also his ballad for baritone and orchestra, "Cahal Mor of the Wine-red Hand." The soloists were Homer Humphrey, organist, and F. Morse Wemple, baritone.

Frances Alda Ends Montgomery Series with Fine Recital

MONTGOMERY, ALA., March 18.—Frances Alda last night not only acquainted us with the beauties of her voice and art, but convinced her audience of the marvelous sweetness of her disposition, when she sang at the Municipal Auditorium, to the accompaniment of a downpour of rain on the tin roof. An artist with a temper less angelic could hardly have overcome the handicaps of the noise, which made the best of her singing practically inaudible in many parts of the house,

When the rain ceased, as it did intermittently, the fire-bell on top of the building took up the refrain, and several times the singer was forced to stop. But she graciously repeated every number which was interfered with when she could find time to be heard, and maintained her charming manner. She gave a profusion of encores, and by dint of sheer graciousness, in addition to her accustomed artistry, managed to make an enjoyable occasion out of what seemed doomed to be a disappointment. Erin Ballard, pianist, made a highly pleasing impression. This was the closing of the Montgomery Concert Course, under the auspices of Misses Booth and Gill and Mrs. Eilenberg. The course was eminently successful.

W. P. C.

INTRODUCE NELSON WORKS

Young Composer's Songs Presented by Lydia Vosburgh at Musicales

Mrs. John H. Flagg, at her home in West Fifty-eighth Street, New York, gave a musicale and reception on the afternoon of March 22 to meet John Louw Nelson, the young composer, who on this occasion gave the first performance of an entire recital of his songs. Mr. Nelson has prepared four groups of songs in the form of a complete recital program, the songs so arranged in order that they give variety of mood, its purpose being to show that a program of one composer's works can be interesting, provided that the songs are not chosen at random from the composer's output. The program of songs is now being published.

Lydia Vosburgh, soprano, sang the songs with Mr. Nelson at the piano, and proved herself a splendid artist. With the composer she shared the applause, which was spontaneous. Among the songs which were best enjoyed were "The Ship," "Moonrise," "Reviens à moi," "Aftermath," "Love's Presence," "Fulfillment" and "Heigho, Marry and a Day." Mr. Nelson made brief comments on the poems and his musical treatment of them before each group, doing so in an engaging manner and adding to the interest of their presentation.

A very distinguished audience was invited by Mrs. Flagg to hear Mr. Nelson's music. Among the guests were:

Dr. and Mrs. Edward Quintard, Mrs. W. M. V. Hoffman, Mrs. Stuart Duncan, Sarah Williams, Mr. and Mrs. Carol Post, Jr., Carol Post, Mrs. George C. Riggs (Kate Douglas Wiggin), Mr. and Mrs. George Barr McCutcheon, Mr. and Mrs. Paul Cravath, Mrs. Lathrop, Miss Skinner, Mme. Marie Sundelius, Mr. and Mrs. Harry Watrous, Rutger Jewett, Mr. and Mrs. William A. Evans, Edward H. Peple, Mr. and Mrs. Julian Street, Miss E. H. Davison, Mr. and Mrs. Herbert Witherspoon, Charles Lansing Baldwin, Francis Jones, Cyrus Clark, H. Bolton Jones, Dr. and Mrs. Arthur Chase, Dr. and Mrs. Edward Peterson, Mr. and Mrs. Frederick Walcott, Mr. and Mrs. Starling W. Childs, Dr. Edmund Devol, Mr. and Mrs. Crittenden Adams, Mrs. Gustavus Wallace, Mrs. William Hall Walker, Mrs. Stewart Smith, Francis Powell, C. Gouverneur Hoffmann and Bronson H. Davis.

MUSICALE AT MRS. GERE'S

New York Composer's Work Feature of the Program

At the residence of Dr. and Mrs. Belden Gere, in New York, a musicale was given on Wednesday evening, March 17, by Meta Schumann, soprano, and the New York Trio, Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cellist. Mrs. Gere, who is professionally Florence Parr Gere, the composer, was represented on the program by two groups of songs and a Miniature Suite for trio.

Messrs. Adler, Guidi and Van Vliet opened the program with Haydn's G Major Trio, which they played admirably and were later heard in Mrs. Gere's Miniature Suite in three movements, in which were duplicated their fine ensemble work. The slow movement of the work was especially liked, and was repeated. It is a charming work, de-

lightfully scored for the three instruments.

Miss Schumann was received with great favor, singing ten songs by Mrs. Gere, accompanied at the piano by Josef Adler. Among the songs which were new were "A Silent Pool," "Your Voice," "In the Twilight" and "Ye Devon Maid." Miss Schumann also included "A Quest," "The Water's Song," "Where the Sweetest Flowers Grow," "The Dance with Tambourine," "My Garden" and "The Birth of Green." Her artistic presentation of the songs won her enthusiastic applause from the audience of one hundred guests. Mrs. Gere was cordially applauded for her music, acting as hostess to her guests, instead of presiding at the piano in the performance of her works. Many prominent musicians were present.

METROPOLITAN SINGERS GIVE ITALIAN CONCERT

Big Audience Hears Favorite Arias and Concerted Numbers on Sunday Night Program

"Italian Night" at the Metropolitan Sunday evening, March 21, served to bring forward seven singers of the company and the orchestra under Mr. Bamboschek, in tried-and-proved excerpts from scores by Verdi, Donizetti, Bellini, Ponchielli and Leoncavallo. Maria Barrientos, Marie Rappold, Jeanne Gordon, Orville Harrold, Morgan Kingston, Millo Picco and Renato Zanelli were heard in solo, duet and quartet numbers, to the evident delight of an audience that crammed the opera house.

Perhaps the most beautiful singing of the evening was that of Jeanne Gordon in the "Invocation" from "Un Ballo in Maschera," and later in the duet "Ai Nostri Monti" from "Il Trovatore," with Mr. Kingston. She sang again in the "Rigoletto" quartet.

Orville Harrold's voice never has sounded better tonally. It impressed as one of the finest tenor organs available to-day. It was to be regretted, however, that he bleated in the aria "Una Furtiva Lagrime." His singing in the "Rigoletto" quartet was in every way admirable.

Mme. Barrientos sang a "Puritani" air with very pretty tone and nicely achieved floriture. She was heard also in the quartet. Mme. Rappold, whose voice is still beautifully fresh, returned to the Metropolitan to sing an air from "Trovatore" and a duet from the same work with Millo Picco. Mr. Kingston's well sung "Celeste Aida" brought him rounds of applause. Mr. Picco also sang his way into favor with Figaro's patterning "Largo al Factotum," from the "Barber of Seville." To Renato Zanelli, however, went the most thunderous plaudits of the evening for his very fine singing of the "Pagliacci" Prologue. The orchestra played Verdi's "Nabucco" overture and Ponchielli's "Dance of the Hours" rather somnolently. O. T.

Monte Carlo Hears New Opera

MONTÉ CARLO, Feb. 25.—"Les Charmettes," a lyric comedy in two acts, recently had its première at the Opéra. The book is by Jules Méry and the music by Armand Balseine. The story is concerned with Jean-Jacques Rousseau and his affair with Mme. de Warens. Dinh Gilly appeared as Rousseau and Mlle. Breka as Mme. de Warens.

PIERRE BOREL

Lhévines Appear in 75 Cities

Estelle Gray-Lhévienne, violinist, and Mischa Lhévienne, pianist, are solidly booked from March 12 to April 23. During this time there will be no open dates for them except Sundays. This will make seventy-five dates in important cities on the Pacific Coast this season for these artists.

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Baltimore Plunges Into Battle To Save Music Auditorium

Campaign for \$250,000 Fund Launched at Concerts—Stokowski Presents Casals—Boston Symphony Cordially Welcomed, With Destinn As Soloist—Municipal Symphony Concludes Splendid Season.

BALTIMORE, March 16.—The Philadelphia Orchestra, Leopold Stokowski, conductor, with the assistance of Pablo Casals, the eminent 'cellist, as soloist, presented a program of ideal music at the Lyric last night. An audience of capacity proportions was greatly impressed with the fine reading given to the First Brahms Symphony and with the brilliant excerpts from Wagner operas. The splendid demonstration of orchestral skill marks a distinct triumph for the organization and its efficient leader deserves the prolonged applause that was given after each number. With Lalo's D Minor Concerto Casals gained the deepest appreciation that has been shown toward the efforts of an artist this season. The beautiful playing was indeed a revelation.

At this concert, during the intermission, Dr. Hugh H. Young made an appeal for the purchase of stock of the Lyric Company through which our largest auditorium is to be saved for its original purposes. Dr. Young introduced Mayor Broening, who further appealed to the audience for the cause in hand. This project also received attention on the following evening, when at the close of the Boston Symphony concert former Mayor James H. Preston conducted the first public subscription to the amount of \$100,000 toward the sum required. Other public appeal was made at the Peabody Conservatory of Music on Friday afternoon, March 19, when Harold Randolph urged the audience to make every effort to prevent the local music hall from passing out of existence. The directors of the public drive for this cause are Dr. Hugh H. Young, John R. Bland, Dr. Alfred R. L. Dohme, H. Webster Smith, James Bruce, Frederick R. Huber and Elizabeth Ellen Starr.

The last Boston Symphony concert of the current season brought the orchestra before us in its diminished ranks through recent strike troubles. Though there were reduced numbers the players on Wednesday evening at the Lyric presented the Beethoven Fourth Symphony, the "Siegfried Idyl," and several excerpts from the Wagner scores, with such excellent skill that the audience heartily enjoyed the effort. Ema Destinn was the soloist and her work in the Mozart aria from "Don Giovanni" and two simple, national examples from works of Smetana and Dvorak was thoroughly appreciated. At the conclusion of this concert a public subscription for the sale of Lyric stock was started by Dr. Hugh Young and former Mayor James H. Preston. The impetus to the buying of stock was given by Ema Destinn, who invested \$500, and by Manager W. H. Brennan, of the Boston Symphony, who followed with a check for \$500. Through this example the campaign was set in motion and the local public began a response from which it is hoped there will be realized the required amount, \$250,000, before April 1, when the option on the property expires.

Ernest Hutcheson, the Australian pianist, long associated with the interests at the Peabody Conservatory of Music, was the artist on Friday, March 19, closing the series of recitals with a brilliant program consisting of the Beethoven C Minor Sonata, Opus 111, and groups of Schubert and Liszt compositions. The masterful style of the artist has on many former appearances won the praises of large audiences; this re-appearance after an absence of several seasons made many new admirers and gave the full measure of joy to the long list of friends. After the concert a reception was given to Mr. Hutcheson by the members of the Peabody Alumni Association.

Welcome Two Singers

Marie Rappold and Giovanni Martinelli were the soloists at a private musical given by the Harmony Circle at

Hotel Belvedere Saturday evening, March 20. A program of operatic and classic numbers, arias and duets gave ample opportunity of enjoying these celebrated singers.

Strube Ends Season

The eighth and last concert of the season was given on Sunday afternoon at the Lyric by the Baltimore Symphony, Gustav Strube, conductor. An audience of large size filled all the available space and gained much pleasure from the program, which comprised the Brahms D Major Symphony, the Saint-Saëns symphonic poem, "Le Rouet d'Omphale," the Lalo "Symphony Espagnol," for violin, in which the solo part was brilliantly played by Sacha Jacobsen, and Henry Hadley's overture, "In Bohemia." With the presentation of the Brahms symphony the orchestra earned the praises of the audience for the refinement of the tone of the strings and woodwind and for the purity of the horns and brasses. The Hadley score made a happy effect in its lilting themes and served as a rousing final number.

The soloist, Sacha Jacobsen, a product of American instruction, deserved the applause that was given for his playing and shows authoritative style and command of mechanism.

Incidentally, the season just closed gave opportunity of hearing the works of American composers and also gave representation to local composers and transcribers. The list includes Henry Hadley, MacDowell, John Alden Carpenter, and the local composers, George F. Boyle, Gustav Strube, and transcriptions made by Franz Bornschein and Edwin Litchfield Turnbull. F. C. B.

"BARBARIANS" FLAYED BY OLGA SAMAROFF

Pianist Discusses Harm Done by Those Who Despise Art, at Lecture-Recital in Wilmington

WILMINGTON, DEL., March 18.—Olga Samaroff, pianist, this afternoon concluded the most brilliant series of concerts ever held in Wilmington with an all-Beethoven lecture-recital that made a deep impression upon 400 auditors, at the Hotel duPont. In addition to playing in most scholarly style three of the sonatas, the "Moonlight," the "Appassionata," and the Opus 2, No. 2, she delivered both an analysis of the works, and a homily on music in America that will linger long in the minds of those who heard it.

"One of the most harmful things for America to-day," she declared, "is the attitude of many people, especially men, toward the great arts, dismissing them with the term 'high brow.' I don't object to a person's not enjoying classical music; but I do resent his not wanting to enjoy it."

It is understood this declaration was called forth through Mme. Samaroff's having overheard a chance remark concerning "too high brow," made by a male attendant just before the recital began. However that may be, the artist utilized the occasion to descant upon American taste and ideals. She continued, while her audience listened intently—

"It is this lack of musical atmosphere in America that has sent American students to Europe—not a lack of teachers. We have plenty of good teachers in America."

"People can learn to enjoy what is finest in music. I remember when my husband first presented a symphony in his 'popular' orchestra concerts. What a storm of protest went up from the directors! But he insisted people would like it. And they did. So I would ask you women in the audience to take these remarks home to your husbands, brothers and any other male barbarians you have in your family."

Judging by the storm of applause which greeted her, Mme. Samaroff's rebuke and injunction went to their mark.

With this introduction, Mme. Samaroff gave one of the most lucid expositions of

the music of Beethoven heard in many a day, illustrating her points by playing passages apropos to her words and finally playing each sonata in its entirety.

Mme. Samaroff's lecture-recital was the fifth and final of a series held in the ball room of the Hotel du Pont under the auspices and direction of Annie T. Flinn and Mrs. William B. Stannard, both resident of this city.

T. H.

London to Hear Edward Morris, American Pianist



Edward Morris, American Pianist, Who Is Soon To Make His London Recital Début

Edward Morris, the young American pianist, sails to-day on the *New York* for England, where he is to make his London début at Queen's Hall in recital this spring. Mr. Morris, who has given two notably successful New York recitals this season, has closed his season with a number of splendid dates. Last month he appeared in Albany as soloist with the New York Philharmonic Orchestra under Josef Stransky, where his performance of the Liszt E Flat Major Concerto brought him immediate favor. He also gave recitals at Bluefield and Sweet Briar, W. Va., in February, and before sailing played in Newburgh, N. Y., on March 22, at New Wilmington, Pa., on March 24, and at Orange, N. J., on March 25.

Mr. Morris will give several recitals in London and plans to go then to Paris, returning to America for next season, when he will again tour here. He is making his first appearance abroad, as his entire career has been built in this country, where he has won for himself a unique place among the younger generation of pianists. Mr. Morris is under the management of the Music League of America, which is affiliated with the Wolfsohn Musical Bureau, and he will be the first of the American artists who will appear under the Wolfsohn auspices in the British capital, where they have recently opened a branch office.

"SYNCOPATED" MUSIC HEARD

Orchestra of Gifted Negroes Wins Success in Chicago Concert

CHICAGO, March 20.—The popular organization, the American Syncopated Orchestra, gave a concert at Aryan Grotto last Monday evening under the direction of George Edmond Dulf, and in a program of instrumental and vocal music, gave delight to a very large and enthusiastic audience.

Among the solos which won especial favor were some violin selections by Clarence Lee, who had to add four encores to the listed numbers and the same compliment was paid to James Lillard, the tenor, for his songs. He also had to return four times for additional selections.

A society of national importance is about to use the Syncopated orchestra and singers, they number thirty, for propaganda purposes, to show the world at large the artistic advance and improvement which the colored race has made in music.

James R. Saville, the manager of the orchestra, has booked a spring tour which has solid concert dates through the month of May.

M. R.

QUAKER CITY GREET'S 1000 SUPERVISORS

National Conference Opened with Series of Functions for Eminent Visitors

PHILADELPHIA, March 23.—The habitual quietude of Philadelphia, much used as a subject by the pokesmiths, was anything but a jest to 1000 fatigued delegates of the thirteenth annual assembly of the National Music Supervisors' Conference at midnight which closed a perfect yesterday here.

Up to March 15, when the program went to press, 909 new and renewal memberships had been received by President Hollis Dann, of Cornell University, and Secretary Elizabeth Pratt, of St. Louis. Counting friends and members of the various musical organizations, which are sharing the responsibilities of hosts, more than 1200 interested persons were present at the two big events of the initial day. And almost every one of national importance in public school music is here.

The morning hours were devoted to a tour of inspection of the Philadelphia schools, the delegates going in groups personally conducted by members of Director Enoch Pearson's staff.

An interesting part of the sight-seeing tour was a visit to Girard College, where the Chapel Choir under direction of Burton Scales, gave several numbers. This is considered one of the best organizations of boys' voices in the country.

"It is highly gratifying," said Professor Dann in one of the few intervals between events, "to note the preparation Philadelphia has made to receive and entertain the members of the conference. It looks as if our meeting here will be one of the most successful in our history."

One of the most pleasurable of the many events scheduled for the conference came early on the program, the recital by Fritz Kreisler, given yesterday afternoon in University Hall, of the Wanamaker store. In a few words of appreciation by James Francis Cooke, editor of *The Etude*, who is on the Philadelphia Reception Committee, it was stated that the great virtuoso came over to the city, bringing his own accompanist, to contribute his fine art as his gift to the Association in tribute to the work its members are doing in promoting the cause of music. Mr. Kreisler received an ovation when he appeared. He was in admirable form and played a long and taxing program, generously adding extras after his dozen of recalls. The Bach B Minor Sonata opened his program. A group of his own arrangements and compositions followed his other numbers.

The late afternoon saw a piece of marvelous enterprise, nothing less than the organization of a full scale chorus. More than 500 of the delegates under the leadership of Dean Peter C. Lutkin, of the Northwestern School of Music, and Director of the Evanston Festival, banded together and held their first rehearsal. This "Supervisors' Chorus," temporarily organized will hold three more rehearsals at odd intervals left between papers and business and on Thursday evening in the Academy of Music, under Dr. Lutkin's conductorship will give an elaborate choral program.

The evening was devoted to a Reception-Concert under the auspices of the following committee: James Francis Cooke, chairman; Mrs. Frances E. Clarke, educational director of the Victor Talking Machine Company; Mrs. Gardner Nicholas; Arthur Judson, manager of the Philadelphia Orchestra; Mrs. J. F. W. Holton, president of the Philadelphia Music Club; John Braun, Alexander Russell and Camille Zeckwer. The welcome committee consisted of Mrs. John Carew Rolfe, Agnes Clune Quinlan, Maurits Leeftinck, Maud Campbell, Philip Goepp and Horatio Connell. Mrs. Clarke is chairman of the general committee, in charge of the conference entertainment and most of those already mentioned are participants in its labors to make the occasion a great success.

The reception concert was given by the musical organizations, musicians and music interests of Philadelphia, including the Fortnightly Club, the Matinée Musical, the Philadelphia Music Club, the Palestrina Choir, the New Century Club, the Musical Art Club and the Art Alliance.

W. R. MURPHY.



PORTLAND, ORE.—W. E. Crosby, tenor, was soloist at the recent concert of the Monday Musical Club. Mrs. Mary Van Dyke Hardwicke was accompanist.

MASON CITY, IA.—The last number of the Star course under the auspices of the Y. M. C. A. was given by the Smith-Spring-Holmes Quintet, March 12.

PORTLAND, ORE.—Clara Myren, soprano, has been engaged as soprano soloist of the East Side Baptist Church. Miss Myren is a pupil of Otto Weddemeyer.

MADISON, WIS.—Florence May Nickols, a ten-year-old piano pupil of Marie Seuel Holst, gave a recital at the Wheeler School of Music on the afternoon of March 15.

HUNTINGTON, W. VA.—Edwin M. Steckel, organist, was heard in recital recently at the First Presbyterian Church. He was assisted by Belford Cheadle, baritone.

KENOSHA, WIS.—The Lyric Club, Wesley LaViolette, conductor, gave a concert recently in the Elks' Club Ballroom. Charles Hussey, bass, was soloist and Irene McClay, accompanist.

LOS ANGELES, CAL.—Ray Hastings, who has just completed his eighth year as organist at Temple Auditorium, gave an organ recital at the Santa Paula Presbyterian Church on March 16.

PORTLAND, ORE.—Marguerite Carney, soprano, and Francis Richter, pianist, both of whom are blind, gave a concert recently in the Municipal Auditorium for the benefit of the blind of Oregon.

SAN ANTONIO, TEX.—Floy Menger lately gave an interesting piano recital at the studio of Clara D. Madison. The program included works of Bach, Chopin, Sinding, Dvorak, Rachmaninoff and Weber.

PORTLAND, ORE.—The Olds Memorial Organ Recital at Reed College occurred March 9. Lucien E. Becker played Italian compositions featuring the "Sonata Cromatica" by Yon. The attendance from city and campus was large.

COLUMBUS, OHIO.—Pupils of Frank R. Murphy, teacher of piano, were heard recently in recital at Elks Hall. Those taking part in the program were: Eldon Howells, Louise Miller, Gustavus Basch, Florence Paynter and Mary Valentine.

WHEELING, W. VA.—Paul Allen Beymer, organist, gave a recital on the evening of March 16, at St. Matthew's Church. He was assisted by Elsa Gundling Duga, soprano, and David Crawford, bass.

FORT WAYNE, IND.—Eric de Lamater, organist, from Chicago, was heard recently in recital at St. Paul's Lutheran Church. Florence Henline, pianist, a pupil of George Bailhé, recently gave the second of a series of recitals.

BURLINGTON, VT.—The music department of the Daughters of Isabella was successfully launched last week when a charming musical program was given, enlisting the services of some of Burlington's youngest singers and instrumentalists.

MADISON, WIS.—Anne Douthat, contralto, pupil of Alexis Baas, was heard recently in recital at the Wisconsin School of Music. Murray Webb, baritone, and Gracey Bernard were heard in concert recently at the Presbyterian Church.

LEWISTON, IDAHO.—Through the efforts of Mrs. Myrtle Hall Treadwell, director of public school music in the State Normal School, Mrs. Florence Foster Hammond, teacher of singing, and William H. Pierce, conductor of the municipal band, a choral society has been organized.

RUTLAND, VT.—Several of the schools of the city had community sings last week in celebration of the National Week of Song. Supervisor Charles V. H. Coan selected a chorus in each school to lead the audiences in patriotic and home songs.

ALBANY, N. Y.—A spring concert was given last week at the Third Reformed Church at which the following soloists were heard: Mrs. Peter Schmidt, violinist; Mrs. Gerard H. Knapp, soprano; Godfrey Smith, baritone; Elizabeth Wentrick, pianist.

ALBANY, N. Y.—"Modern French Composers" was the subject of the last of a series of three lecture-recitals given last week at St. Agnes's School by Florence Jubb, head of the music department, assisted by Cecil Wright, baritone, and Sarah Neff, pianist.

TROY, N. Y.—Leland S. Graves of Schenectady has been appointed instructor of stringed instruments at the Troy Conservatory of Music to succeed the late Victor Smith. Gertrude Wendell, pianist, and David Harris, violinist, gave a joint recital recently.

TUSCALOOSA, ALA.—The sixth of the series of "Music Every Child Should Know" recitals of the Tuscaloosa High School was presented in the School Auditorium March 10. Stella S. Harris was in charge, presenting the University of Alabama Glee Club.

PROCTOR, VT.—Herbert Olson, violinist, pupil of Leopold Auer, has recently been giving some more recitals throughout Vermont, appearing with fine success in a recital at St. Albans, when he had the assistance of Hortense Robillard, contralto, and Florence Mead, pianist.

NEWARK, N. J.—The "Big Quartet" of Hampton Institute, comprising F. W. Crawley, C. H. Tynes, L. E. Jackson and V. A. Wainwright, sang for an enthusiastic audience of 1200 at South Side High School on March 10. Lieutenant J. E. Scott spoke on the aims of Hampton Institute.

NEWTOWN, N. Y.—The Newtown High School Orchestra recently gave an interesting concert at the Presbyterian Church. Assisting soloists were: Rudolph Luks, violinist; Michael Lambert, cellist; George Mihan, treble, and Morris Kaplan, baritone. Jacob M. Coopersmith was accompanist.

ZANESVILLE, O.—The Thursday Music Club and their friends were guests at an organ recital held at Putnam Presbyterian Church, March 4, where Lora Chappellear, organist, assisted by Mrs. Vera L. Buker and Martha Mulvey, vocalists, and Mrs. C. Lee Hetzler, violinist, gave an interesting program.

SAVANNAH, GA.—Mrs. Gary Boyle's vocal class gave a song recital recently, the following members being heard: Mrs. Emery Pacetti, Mrs. Austin Moore, Ruth Weiser, Wilma Asendorf, Era Cooke, Ruth Douglas, Mildred Floyd, Florence Strait, Sadie Lewis, Phyllis Goodman.

RUTLAND, VT.—The Rutland Music Teachers' Association held a meeting recently in the G. A. R. Hall, Wagner's "Parsifal" being the work studied. Those taking part in the musical program were: Misses Highey, Copps, Watkins Perkins and Mead. Mesdames C. T. Brown, Cole, Warren and Hart, and Mr. Murray.

PORTLAND, ORE.—At a patriotic concert given recently in the Lincoln High School the soloists were: Mrs. Marguerite Moore-Bourne, soprano, and A. E. Davidson, bass, assisted by the Imperial Quartet, consisting of John E. Deegan and Charles H. Henney, tenors, N. B. Stone, baritone, and A. E. Davidson, bass. The accompanists were Avis Brewer and William Robinson Boone.

JACKSONVILLE, FLA.—Previous to a performance of Verdi's "Aida" by the Creature Grand Opera Co. at the Duval Theater, a lecture recital on that opera, given at the same place by Lyman P. Prior, drew nearly as large an audience as the opera itself, which was given before a capacity house. Mr. Prior was assisted by Miss Gertrude F. Jacobi.

ZANESVILLE, O.—The first of two concerts for the benefit of the Day Nursery Association, given by artists of the Thursday Matinée Music Club was held at Lash Auditorium, March 18. Mrs. John A. Pfister, Harriet Rusk, Ruth Kappes, pianists, Cora Jean Geis, soprano, Ora Delpha Lane, violinist, and T. W. Wells, basso, gave an excellent program.

ORLANDO, FLA.—Following the successful spring music festival, under the direction of Walter Drennen, and featured such artists as Hempel, Althouse, Arthur Rubinstein, James Stanley and others, Orlando music lovers and many winter visitors are now enjoying a ten weeks engagement of Jaroslav Cimerka and his Czecho-Slovak band which is giving two outdoor programs daily in Lake Eola Park.

JACKSONVILLE, FLA.—Bertha M. Foster, director of the School of Musical Art of this city, is busy making propaganda for the erection of a studio building in Jacksonville which is to house both a conservatory of music and a large auditorium. Recently she addressed the local Woman's Club, the Ladies' Friday Musical and the Business and Professional Woman's Club.

HUNTINGTON, IND.—The Metropolitan Singers, Beulah Hayes, soprano; Madge Miller, contralto; Alfred C. Green, Jr., tenor; Leonard S. Aldridge, bass; Mary Glenn, pianist and accompanist, appeared recently in the Community Course at the Auditorium. On March 3 the High School Orchestra and Girls' Chorus under the direction of J. L. Swihart presented a pleasing program at the Auditorium.

PORTLAND, ORE.—The DeMille Male Quartet from Toronto, Can., lately gave a concert in the public auditorium under the auspices of the Ellison-White Musical Bureau. F. X. Arens, the widely known teacher of singing of New York and Portland, is for the present in San Diego, conducting big classes. Assisting him in the work is Evelene Galbreath of Portland, who also has a large class of her own.

LANCASTER, PA.—The third of the "Programs of the Season" was given by the Musical Art Society at their working musicale on March 10, "Spring" being the theme of the evening. Those heard on the program were: Gertrude Lingerfield, Dorothea Stegeman, Margaret Sauder, Mrs. C. A. Carl, E. Madeline Miller, Henrietta Martin, Edna J. Mentzer, Esther Wolf, Irene Stamm and Mrs. D. C. Book.

BURLINGTON, VT.—Mrs. J. W. Votey, chairman of music in the State Federation of Women's Club, recently gave a delightful program at the Athena Club on "Shakespeare and Music." Mrs. Votey was assisted by Mrs. W. H. Crockett and Kathryn C. Kelley, pianists; Margaret Whittemore, Mrs. F. B. Jenks, Mrs. Nellie L. Braley, Margaret Smart and Mrs. J. E. Traill, vocalists; and Helen Hall, violinist.

PORTLAND, ORE.—Frank and Beatrice Eichenlaub recently presented pupils in violin and piano recital at the Lincoln High School. The following students appeared in solos: Alfred King, Hope Howland, Grace Oliver, Velta Lyons, Sheridan Delepine, Helene Oates, Peter Larin, Geneva Coppin, Mignon Hawkes, Helen Robertson, Frances Schneiderjost, Frances Westhoff, Grace Guinn, Lucille Schuman Levy, Bernice Mathisen.

PORTLAND, ORE.—An organ recital was given by Lucien E. Becker at Reed College last week. Miss Louise Hoberger presented recently her piano students in recital. Those taking part were: Elvin Tarlo, Louise Esbenschade, Helen Conover, Alice Julia Collins, Rose Roberts. Johanna Kruse offered two songs by an Oregon composer, Katherine Glen, and Miss Hoberger and Ferdinand Kruse also contributed enjoyable music.

BARRE, VT.—Mary Allen, pianist, gave a recital at Goddard Seminary March 10, assisted by Edward Hamel, bass, and Ralph Smith, violinist. The second study class of the music department of the

Barre Woman's Club was held March 11, when Mrs. J. W. Votey of Burlington, chairman of the music department of the State Federation of Women's Clubs, had charge. Her subject was "American Indian Music." She was assisted by Mrs. Harry Fisher and Myrle Gow.

ORLANDO, FLA.—Frederic L. Perry, baritone, who has been directing community singing here this winter, closed the season last week with three song recitals, assisted by Gertrude E. Greeley, mezzo-contralto, and Mildred G. Forsyth, pianist, both being members of Mr. Perry's company, Ye Olde New England Choir, of Boston. The Orlando Board of Trade showed its appreciation of Mr. Perry's work by extending to him a vote of thanks.

INDEPENDENCE, KAN.—The Hubach School of Music, Alfred Hubach, director, recently gave a students' concert in the First M. E. Church. Those taking part in the program were: Marvelle Eubanks, Anna Everly, Eloise Stewart, Beryl Carleton, Dorothy DeMott, Walton MacDowell, Hazel Halsey, Audra Cox, Louise Hoxey, Mavis Kerr, Josephine Holdren, Grace James, Evelyn Purkapple, Virginia Wilhelm, Carrie Owens, Eugenia Goens and Elizabeth Denman.

ALBANY, N. Y.—The vested choir of St. Peter's Church sang Stainer's "The Crucifixion" last Sunday, assisted by a quartet comprising Howard Smith, Edward L. Kellogg, Otto R. Mende and Edgar S. Van Olinda, under the direction of Dr. Frank Sill Rogers, choir-master. The presentation of the oratorio was the thirtieth anniversary of its first singing at St. Peter's, when the choir was directed by Walter Henry Hall, now professor of choral music at Columbia University.

NEW HAVEN, CONN.—The final organ recital by students of the School of Music was held in Woolsey Hall last Friday. The program was offered by Frank Bozayan. At the concert given in the Shelton Congregational Church last week the soloists were Thomas Wrigley, pianist, Arthur Troostwyk, violinist, and Norman Stannard, cellist. Mr. Troostwyk played compositions by Chaminade, Schubert, White, and his own "In Arcadian Days." The solo numbers by Mr. Wrigley gave much pleasure.

PORTLAND, ORE.—At a meeting of the Society of Oregon Composers last week the following program was given: "Moods and Fancies," three violins and piano, E. D. Spitzner, Mr. Spitzner, Elsie M. Lewis and Elliott Benjamin, with Jessie L. Lewis at the piano; "Melodie in D," violin solo, E. D. Spitzner, played by the composer; "Thoughts of You," baritone solo, Daniel H. Wilson, George Hotchkiss Street, with the composer at the piano; "Gentle Waves," "Floating Clouds" and "Lobelia Blossoms," three violins and piano, Spitzner.

FORT LAUDERDALE, FLA.—A concert was given at the High School Auditorium on the evening of March 4. Those appearing on the program were: Misses Knapp, Brock, Weidling, Audrey Hall, Lois Elliott, Margaret Elliott, Margaret Ewing, Marie Nuckolls, Mrs. Clarence Hector, Jack Reed, Mr. Weidling, Mr. Tracey, Mrs. H. G. Wheeler, Perry Bryan, Mrs. Julia Schmechel, Mrs. Link, Mrs. J. Sarber and Fred Bloch. The accompanists were Mrs. C. J. Hector, Lois Elliott, Katherine Wheeler and Mrs. C. P. Weidling.

SALINA, KAN.—Charles S. Skilton, dean of music of the University of Kansas, Lawrence, recently gave a lecture-recital of his own compositions in Salina at the University Church, under the auspices of the Evening Music Club. Dean Skilton's program consisted of several organ numbers, a piano arrangement of his prelude to "Electra," a movement of his violin sonata, played by Harold Bernhardt, and several Indian melodies.

TROY, N. Y.—The Music Study Club presented a study of English Opera at the annual meeting last week at the Emma Willard Conservatory of Music with a paper on the subject by S. Grahame Nobbes. Vocal numbers were given by Edna Biermeister, Mrs. William T. Lawrence, Mrs. Albert Geiser, Margaret Dexter and Mildred Schilling. The accompanists were Emma D. Lotz and Teresa Maier. The election of officers for the ensuing year resulted as follows: president, Teresa Maier; vice presidents, Mary Perkins and Mrs. J. Lyman Cooper; corresponding secretary, Edna Biermeister.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Among many engagements and late appearances of pupils of Sergei Klibansky, the New York vocal instructor, are those of Betsy Lane Shepherd in a concert in Philadelphia on March 26. In April she will also make a tour through Texas. Virginia Rea received an ovation after her singing of "Una voce poco fa" at the Eighth Anniversary Celebration of the Kriens Symphony Club. Elsie Duffield has been engaged for concerts in Newark, Wilmington and Blairstown, N. J. She has also been re-engaged as soloist at the First Presbyterian Church in Bloomfield, N. J. Lotta Madden scored a success in St. Louis where she sang the soprano solo in "Paradise Lost," by Bossi, with the Pageant Choral and the St. Louis Symphony. Norma Weber has been engaged for concerts in Danbury and Bridgeport, Conn. Clara Duval has been re-engaged as soloist at the South Reformed Church in Brooklyn, N. Y. Myrtle Schaaf was soloist at a concert given at the Willeby Mansion in Brooklyn. Elsa Diemer was soloist at the last Liederkrantz Concert and made an excellent impression. At Mr. Klibansky's last studio musicale, Edith Shearouse and Alveda Lofgren sang. The latter will be soloist at the Republican Club in April. Klibansky pupils have been engaged to give a recital in Bedford, N. Y., in April.

Dudley Buck, the vocal teacher, has been receiving favorable reports from many cities regarding the singing of his pupil Thomas Conkey, who has been appearing in the light opera "Fiddlers Three." Critical comment concerns itself not only with the excellent quality of Mr. Conkey's voice but also with the fine schooling apparent in his singing.

Pupils of the American Progressive Piano School, Gustav L. Becker, director, gave a recital on the afternoon of March 20 in the Art Rooms of Steinway Hall. The assisting artist was Theodora Bushnell, contralto, who sang a group of Mr. Becker's songs with gratifying results. Elsie Diedsch, a thirteen-year-old student, played the Mozart Concerto in C Major with Mr. Becker at the second piano. The youngster had learned this

composition in eight weeks and played it with remarkable facility. Another sterling performance was that of Raymond D. Vickers, who played the finale of Grieg's Concerto with Mr. Becker at the second piano. Other talented pupils who appeared were Marieta Corson, Helen Tracy, A. Enid Beck and Ruth D. Sexton, whose playing of a group of short pieces was warmly applauded.

At his studio Alexander Bloch gave his second pupils' recital of the season on Sunday, March 14. On this occasion Mr. Bloch presented a number of his students from out of town, among them Josie Savage, of Mobile, Ala., who played Tartini's G Minor Sonata; Mary Kaufman, of Cleveland, who was heard in a group of pieces by Dvorak-Kreisler, Chopin-Kreisler and Brahms; Harry Waller, of Washington, D. C., who played works by Reger, Gossec-Franko and Sarasate; Robert Quick, of Muncie, Ind., who played the first movement of Wieniawski's D Minor Concerto, and Mary Schultz, of Portland, Ore., who offered the Nardini Sonata in D Major. The other pupils, who are residents of New York, were Abram Ginsberg in the Vieuxtemps Ballade and Polonaise; Marie Hyde Lane, who played the first two movements of Bruch's G Minor Concerto and Samuel Paul, in works by Dvorak-Kreisler, Achron and Paganini-Kreisler. Mrs. Bloch was the accompanist. A high standard of performance was attained by the pupils, without exception. Mr. Bloch was congratulated on their ability to play the bigger works of the violin literature with musical understanding and technical skill.

Grace Nott, Lillian Crossman, Emily Coyle, Lillian Ring, Antoinette Harding and Florence McCullagh, pupils of Laura E. Morrill, presented an interesting program at a musicale and reception held in the studio of the New York vocal teacher on Sunday afternoon, March 14. As is the custom at these Morrill affairs a goodly-sized audience was in attendance and received the young artists cordially. Two more recitals are scheduled for the second Sundays in April and May.

were the Grieg A Minor, the Chopin E Minor, and the Moszkowski E Major.

The Chicago Conservatory Club gave a musical evening Friday night in the Auditorium Building and the program was made up of violin, saxophone and flute numbers. Aldo Del Missier, Katherine and William Wilton, William Barth and Helen Dickenson took part.

The Chicago Conservatory Club is arousing the interest of the students in the conservatory to a high degree and is proving to be a valuable asset to the school.

The concert given by students in the piano, vocal and violin departments of the Chicago Musical College Saturday morning in the Ziegfeld Theater, was given by the following young people: Harold Mynning, Ruth Paulson, Anna Vognar, Helen Genet (student of Leon Sametini), Anna Leonard, Earle Armil, student of Rudolph Reuter, E. Waldo Smith, Elias Bredin, of the faculty of the Chicago Musical College, has been appointed assistant choral director for this year's North Shore Festival at Evanston, Helen Whitfield, soprano; Thelma Hayman, contralto; H. Waldo Smith, tenor; and Edward Richardson, baritone, all students of the vocal department have been engaged for leading roles with the Davies Opera Company for the coming summer tour of that organization.

Marjorie Landon, student in the voice department, was soloist at a special service of the Baptist Church at Wilmette, Sunday, March 14.

The concert given by the Chicago Musical College Saturday morning, was presented by students in the piano, vocal and violin departments, the following taking part: Harold Mynning, Ruth Paulson, Anna Vognar, Helen Genet

(student of Leon Sametini); Anna Leonard, Granville English, Earle Armil (student of Rudolph Reuter); H. Waldo Smith, Edward Richardson, Ethel Elkins (student of Leon Sametini); Orilla Kraft (student of Burton Thatcher), and Cornelia Lampton (student of Alexander Raab).

A meeting of the representatives of Chicago music schools was held at the Kimball building March 20 to formulate a plan for the standardization of courses for public school supervisors. After a full discussion of the subject a fixed plan was outlined and sent to the department of education at Springfield, Ill. John J. Hattstaedt was elected chairman and Harold B. Marriot, secretary.

Hanna Butler presented Rhoda Arnold in recital Sunday afternoon in Lyon & Healy Hall. Miss Arnold was heard in numbers by Handel, Lane-Wilson, Spohr, Mozart, Debussy and Leoncavallo also in "Adieu Foret" (from Jeanne d'Arc), Tchaikovsky.

Rhea Bollman, soprano, has been engaged as soloist with the University Symphony orchestra. The next program will be given in the Patten gymnasium.

Piano pupils of Henri Levy of the American Conservatory gave a program Saturday afternoon in Kimball Hall.

Jennie F. W. Johnson, contralto, presented three Pergolesi songs arranged by Frederick Stock, for the Artists' association Monday afternoon in the Fine Arts Building. Tuesday evening she was soloist on a program at Orchestra Hall for the Irish Literary Club.

David Mayer, one of Chicago's old time dry goods merchants and the man who financed Mary Garden's musical education, died on Sunday, at St. Augustine, Fla. About twenty years ago, Mary Garden, then a choir singer, was brought to the attention of Mr. Mayer by the late Will J. Davis. The Mayers took Mary into their home and later Mrs. Mayer took the singer to Paris for further study in the musical world.

Esther Turkington, soprano, gave a program at the Edgewater Beach Hotel Friday evening for the Historical post of the American Legion. She was assisted by Owen W. Brown at the piano.

Rhea Dorothy Lynch, head of the music department of the Roycemore School, Evanston, presented her violin and piano pupils in recital Wednesday afternoon.

MARGIE A. MCLEOD.

Passed Away

Leon Rennay

Leon Rennay, baritone, died of appendicitis, in New York on March 20. Mr. Rennay, whose real name was René Papin, was born in St. Louis in 1879. He studied in his native city and afterwards in London, Paris and Rome. Made his professional debut in recital in Paris. He had given command-recitals before Queen Victoria and also the Italian sovereigns. He specialized in modern French songs. Mr. Rennay was taken ill about a fortnight ago and was operated on immediately. He never rallied after the operation and sank steadily until his death. Funeral services were held on March 22, after which the body was cremated, the ashes being taken to St. Louis for interment.

Emile Sauret

LONDON, March 20.—Emile Sauret, the celebrated violinist, whose first wife was Teresa Carreño, died suddenly in London on Feb. 12 just before beginning rehearsal for a concert.

Born at Cher, France, in 1852, M. Sauret began early to appear in public. He studied violin with De Beriot and Vieuxtemps. France, Italy, Germany and England heard him play as soloist when he was a mere child, and when he was twenty he came to America, returning twice, for concert tours. He was well-known as a teacher in Berlin and London and for three years, (1903-6), he taught in the Chicago Musical College. When he returned to Europe he taught there privately, settling in London in 1908. He wrote many compositions and one celebrated text-book for violin, and his last work, a set of six violin pieces, was dedicated to Theodore Spiering, his colleague in the Chicago Musical College.

Carl Fischer will publish the pieces, whose Mss. did not reach this country until after his death.

Sauret was an honorary member of the London and Swedish Royal Academies of Music.

Edoardo Sonzogno

MILAN, March 15.—Edoardo Sonzogno, head of the music publishing firm of that name in this city, died recently. He was eighty-four years old, and unmarried.

Signor Sonzogno was the second of his Christian name to head this firm, which was founded by the first Edoardo Sonzogno about thirty years ago. On the death of Edoardo the elder in 1915, his two nephews, Riccardo and Lorenzo, each established a house under the family name; the house of Riccardo, to whose headship the second Edoardo succeeded, dealing more directly with artists and composers, while the house of Lorenzo was more strictly in the music-printing business.

It was the custom of the Signori Sonzogno to institute contests for young composers, and it was one of these, for the best one-act opera, that Mascagni won in 1889 with "Cavalleria Rusticana." Edoardo Sonzogno also edited the newspaper *Il Secolo*.

William H. Lippincott

William Harrison Lippincott, known throughout Europe and the United States as master artist, portrait and scenic painter, died on March 16 in New York. Mr. Harrison was born in Philadelphia in 1849, and studied at the Pennsylvania Academy of Fine Arts. He studied for eight years under Leon Bonnat in Paris, where he afterwards frequently exhibited at the Salon. Upon his return to the United States he was made professor of painting at the New York Academy of Design. Among his scenic works, he painted scenes for "Salammbô," by Meyer; for "La Bohème," and for Paderewski's opera "Manru." He was awarded many prizes for his works and was a prominent member of many artistic societies, including the National Academy of Design and the American Water Color Society.

David Mayer

CHICAGO, March 15.—David Mayer, the Chicago merchant whose wife was one of the first to recognize the musical gifts of Mary Garden, then a young girl, died to-day at St. Augustine, Fla., where he had gone several weeks ago for his health.

Mr. Mayer was born in Germany in 1851, and accumulated a fortune in Chicago. A certain amount of public interest accrued to the merchant and his wife, through the latter's demand, in 1909, when Miss Garden came to New York with the Manhattan Opera Company, for \$20,000, which Mrs. Mayer stated that she had advanced for the singer's musical education in Paris. Miss Garden repaid the sum through her attorney, and thus closed the incident, after it had been given considerable publicity by the newspapers.

Carl O. Deis

Carl Otto Deis, father of Carl Deis, the well-known New York pianist and composer, died on March 20, aged seventy-five years. Mr. Deis was for many years previous to his retirement trombone player with the New York Symphony.

Stephan Partos

Word has been received in this country of the death of Stephan Partos, Hungarian violinist-prodigy, who had at sixteen attained a prodigious success abroad. He died in Amsterdam, early last February.

William Holmes

BALTIMORE, MD., March 20.—William Holmes, for fifty consecutive years a choirsinger in Baltimore, died on Feb. 23, at the residence of his daughter. He was seventy-three years of age.

Theodor Marzials

A despatch from London announces the death at seventy years of age of Theodor Marzials, who wrote the words of "Twickenham Ferry" and of many other ballads.

In Chicago Studios

Chicago, March 20, 1920.

John Weicher, an extremely talented young violinist, a student of the American Conservatory, was heard in recital at Kimball Hall, Friday evening. The program was an ambitious one; opening with the B Minor Concerto by d'Ambrósia, a group by Tchaikovsky, Tor Aulin and Sevcik followed, the Wieniawski Concerto No. 1, and a closing group by Sarasate, Ondricek, and Paganini. Miss Xenia Weicher accompanied.

The summer session of the American Conservatory will extend six weeks from June 28 to Aug. 7. Practically all of the leading teachers will be present. The presence of the famous artists, Josef Lhévinne and David Bispham, as guest instructors will make the session an unusually noteworthy one.

The preliminary examination of young pianists aspiring to play at the annual commencement concert of the American Conservatory took place during the past week. Out of twenty-two entries, nine were selected to compete at the regular contest, May 8. The concertos played

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Fond du Lac Aims to Become Second Ravinia

Wisconsin Town Organizes Operatic Forces To Give "Trovatore" and "Cavalleria" This Spring with Leading Guest Artists—Chorus Being Trained by de Cortez—Mrs. McMillan, Institututor of Movement

FOND DU LAC, WIS., March 16.—Men and women socially and musically prominent in this city have set out to prove that Wisconsin communities of 30,000 inhabitants will support grand opera productions if properly presented.

Convinced of this belief they were responsible last December for the organization of the Fond du Lac Grand Opera Chorus, the first effort of the kind anywhere in this part of the country. The chorus began rehearsals under the direction of Albert de Cortez, dramatic tenor and conductor, who came here last fall to launch a school of music. Sixty-five joined the chorus and began weekly practice.

The movement proved popular to the extent that decision was made to present two operas in Fond du Lac the coming spring as proof of a live Wisconsin interest in grand opera produced within the borders of the state. "Cavalleria Rusticana" and "Il Trovatore" were the selections, and April 5 and 6 were chosen as the dates. The chorus then set out to secure the necessary financial pledge. By appealing to the musically inclined, and to those wishing the venture success, the sum of \$4,000 was guaranteed. Contracts were then written with Myrna Sharlow, prima donna of the Chicago Grand Opera Company; Louis Kreidler, leading baritone for the same company, and Ernest Davis, tenor of the Boston Grand Opera Company. These artists were selected to sing the title rôles. Subsequent contracts were made with Margery Maxwell, soprano, Chicago Opera Company, who will sing *Lola* in "Cavalleria," and Inez in "Il Trovatore," and Arabel Merrifield, of Chicago, contralto, who will sing *Lucia* in "Cavalleria" and *Azucena* in "Il Trovatore."

Productions characteristic of the larger opera centers will be duplicated in the debut of the Grand Opera Chorus. The accompaniment will be furnished by a Chicago Symphony Orchestra. There will be a full scenic investiture, and costumes for both principals and chorus members. The production will be directed by Mr. de Cortez, and the place will be the Henry Boyle Theater.

Persons residing in the several cities of the Fox River Valley who have habitually travelled to Chicago for their opera



Photo by Moffett

Principals in Fond du Lac's Opera Venture: No. 1—Mrs. Charles Henry McMillan, Chairman Fond du Lac Grand Opera Chorus; No. 2—Director Albert De Cortez, Organizer of the Chorus, Who Intends to Organize Operatic Choruses in the Wisconsin Cities; No. 3—Harriet Giddings, Secretary Fond du Lac Grand Opera Chorus; No. 4—Mrs. T. S. Arthur, Who Was Instrumental in Creating the Great Interest in the Operatic Venture at Fond du Lac. She Is a Coloratura Soprano

wants, have been most kindly disposed toward the effort of the Fond du Lac Grand Opera Chorus. They have pledged their attendance at the coming performances, and have assured local musical leaders that they will continue to support any movement which will bring grand opera nearer home. It is not far-fetched to say that Fond du Lac hopes at some future date, to present summer opera after the pattern of that given annually at Ravinia Park, Chicago.

The grand opera movement in Fond du Lac was started by Mrs. Charles Henry

McMillan, a leader socially, and one who is evidencing a deep interest in music of the finer sort. She is serving as chairman of the chorus, and is being ably assisted by Mrs. T. S. Arthur, coloratura soprano, who has taken a deep interest in the work and who is preparing for the grand opera stage. Assistance of similar value is being given in the work by Harriet Giddings, who is acting as secretary, and who takes an active part in the chorus as soprano soloist. The practice accompaniments have been played by Virgilia Fox.

Godowsky as Philharmonic Soloist
Leopold Godowsky was the soloist at the Philharmonic concert on Sunday, March 14. He played Liszt's Second Concerto, in A Major, with the technical proficiency, finely chiselled phrasing and musical penetration that one expects from this piano virtuoso. Vigorous applause was his reward.

Mr. Stransky and his men were heard in Brahms' Second Symphony delightfully performed—Sibelius' "Finlandia" and the first "Peer Gynt" Suite of Grieg. The audience was attentive and, of course, very large.

B. R.

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O'SULLIVAN'S RECITAL DEBUT WINS CHICAGO

Irish-French Tenor of Opera Forces, Aided by Sametini in First Program

CHICAGO, March 16.—Of the four concerts which made up last Sunday's music, the first song recital given by John O'Sullivan, the Irish-French tenor of the Chicago Opera Association, attracted the largest audience.

It was given at the Auditorium under the auspices of the Knights of Columbus, Chicago Chapter, and proved to be an entertaining and comprehensive recital.

Mr. O'Sullivan, whose operatic work has gained him considerable renown in this city, was in excellent vocal condition and brought forth a variety of music literature. He began with the "Prize-Song" from "The Mastersingers" in English interpreting it with poesy and in romantic style. A Scotch Rebel Song and Damrosch's "Danny Deever" comprised the second group in which dramatic power was the predominant characteristic. He made his greatest impression with four traditional Irish songs, and "When Ireland Stands Amongst the Nations of the World" by Victor Herbert. In these his patriotic fervor aroused the audience to a high pitch of enthusiasm, and he had to respond to encores.

Leon Sametini, the Chicago violinist, was the assisting artist on this program and in the Introduction and Rondo by Vieuxtemps, and in a group of three works by Kreisler, Rimsky-Korsakov and Wieniawski; disclosed artistic qualities. He also had to add an extra number as an encore and especially praiseworthy was his performance of the Second Polonaise by Wieniawski.

Marcel Charlier, the well-known conductor of the Chicago Opera Association, in his capacity as accompanist for the afternoon also earned a share of praise.

M. R.

PENHA SUCCEEDS KINDLER

New Solo 'Cellist Chosen to Take Post in Philadelphia Orchestra

PHILADELPHIA, March 22.—Michael Penha, a Dutch virtuoso, will succeed his compatriot, Hans Kindler, as principal 'cellist of the Philadelphia Orchestra.

Mr. Kindler, who has been first 'cellist for several seasons, retires at the end of this season to enter the solo field under the direction of Arthur Judson, general manager of the Orchestra. During the summer Mr. Kindler will concertize either in South America or Europe, and will enter in October on his first trans-continental tour of America.

About fifteen changes will be made in the personnel of the organization for the coming season, Mr. Judson, told a representative. But so far as the situation is concerned, Mr. Judson said it was very favorable, as only fifteen changes will be necessary out of a personnel of nearly 100. The only two important changes will be those that bring a new first 'cellist, already engaged satisfactorily, and new first viola player, now under negotiation. At the end of last season more than a score of changes were made.

Negotiations are also under way to fill the following posts: three first violins, four violas, three 'cellos, one horn, and one bass clarinet. The flute, oboe, bassoon, trumpet, trombone and other sections remain unchanged. This would seem to dispose of the rumors that the Horners, Marcel Tabateau and other important players were to quit the orchestra at the end of the current season.

W. R. M.